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OF

ARTS, SCIENCES, AND LITERATURE.

PLATES. VOL. III.

HYDRAULICS — NAVAL ARCHITECTURE.

Printed by A. Strahan,
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THE

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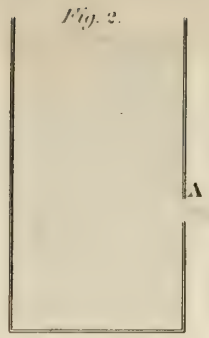
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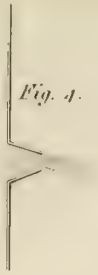
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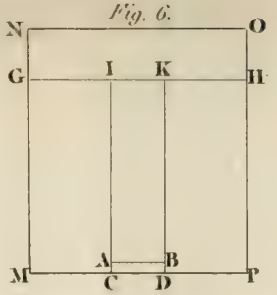
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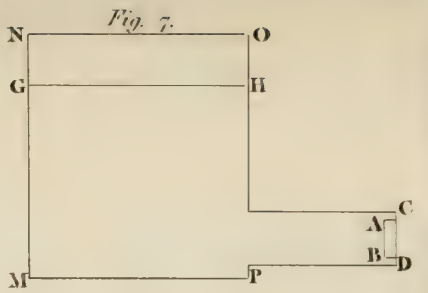
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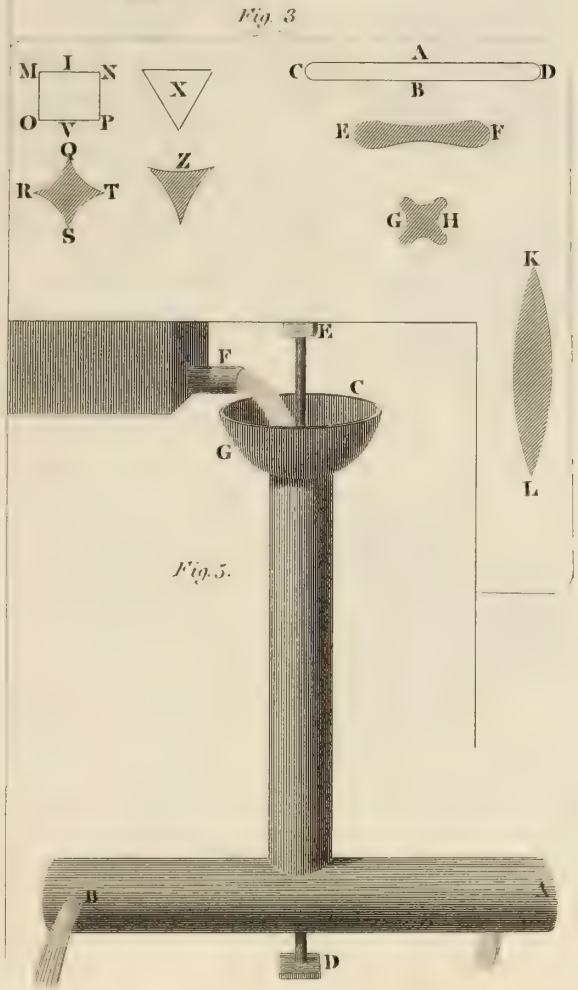
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Fig. 5.
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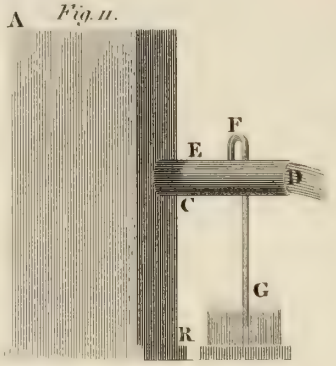
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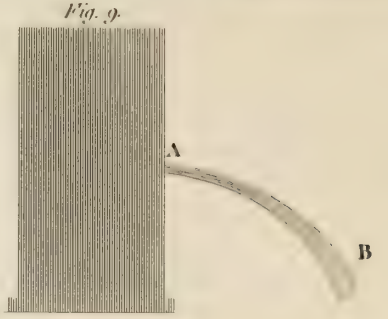
Fig. 9.
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Fig. 10.
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Fig. 14.

Fig. 15.
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Fig. 16.

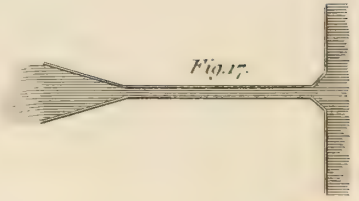
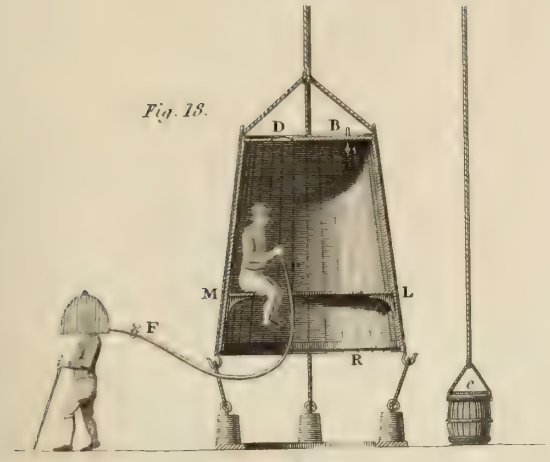


Fig. 17.

DIVING BELL.

Dr. Halley's

Fig. 18.



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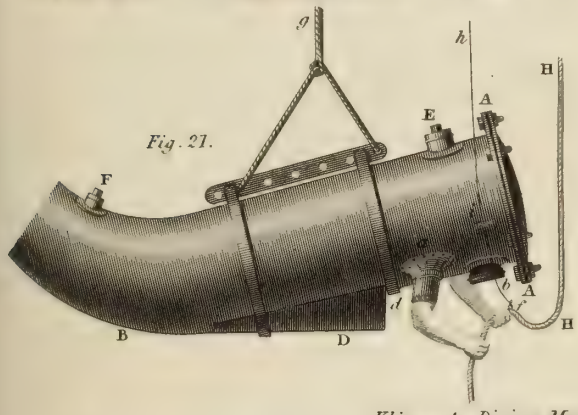
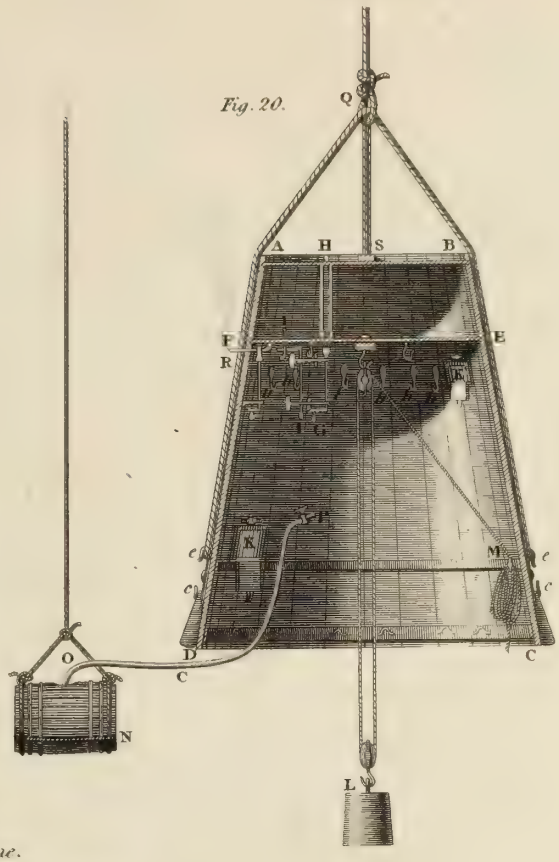


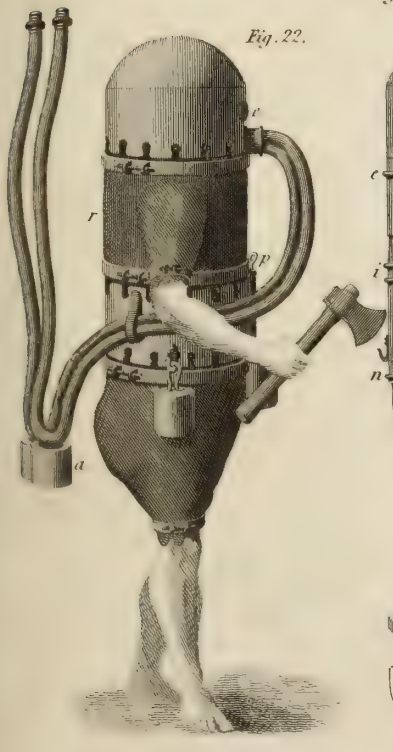
Section of Spaldings Diving Bell.

Fig. 20.



Klingerts Diving Machine.

Fig. 22.



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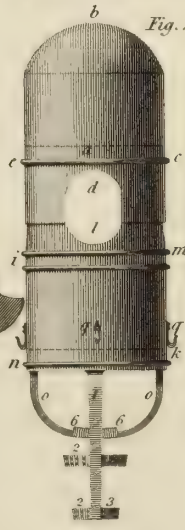

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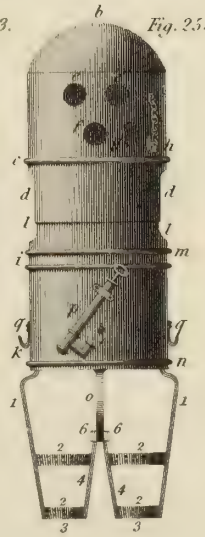

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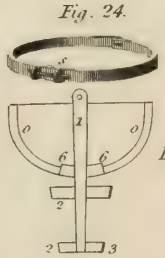
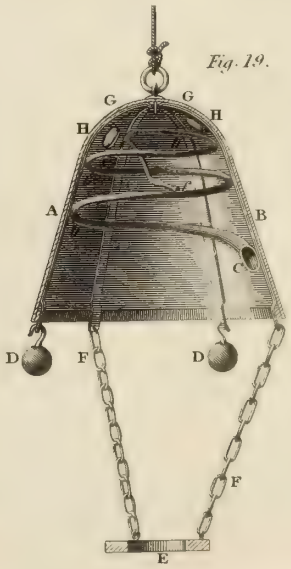


Fig. 26.

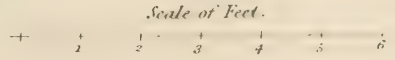
Fig. 27.

Section of Triewalds Diving Bell.

Fig. 19.



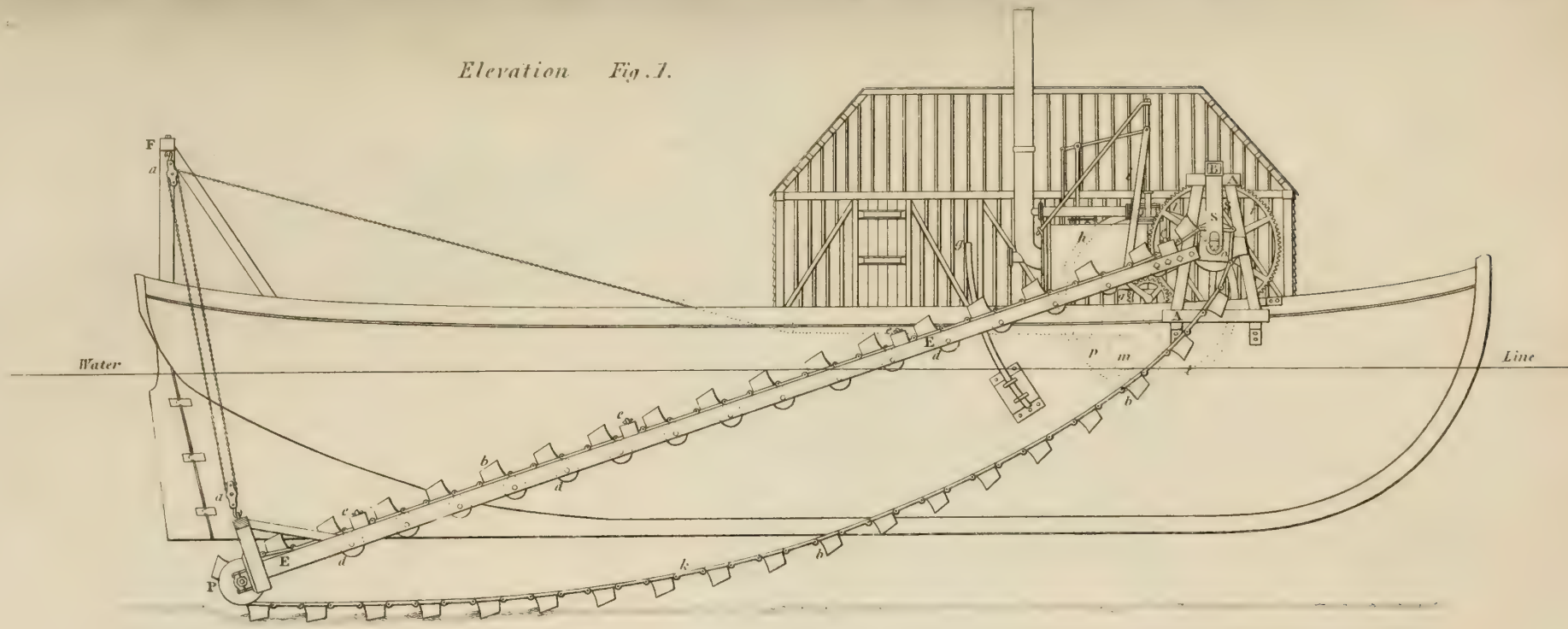
Scale of Feet.



J. Farey del. Published as the Act directs, 1816, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row. Lowry Sc.

Dredging machine used on the River Thames to deepen the channel.

Elevation Fig. 1.



Plan Fig. 2.

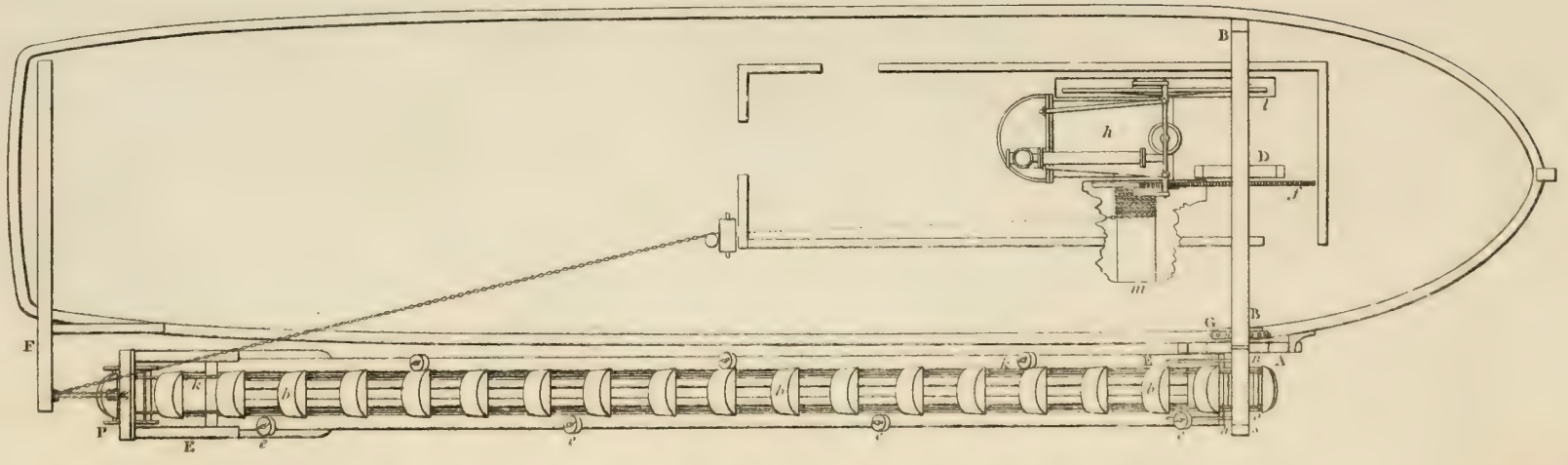


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Fig. 9.

Fig. 10.

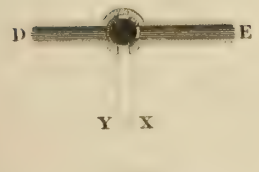

Fig. 11.

Fig. 3.
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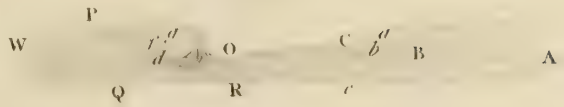
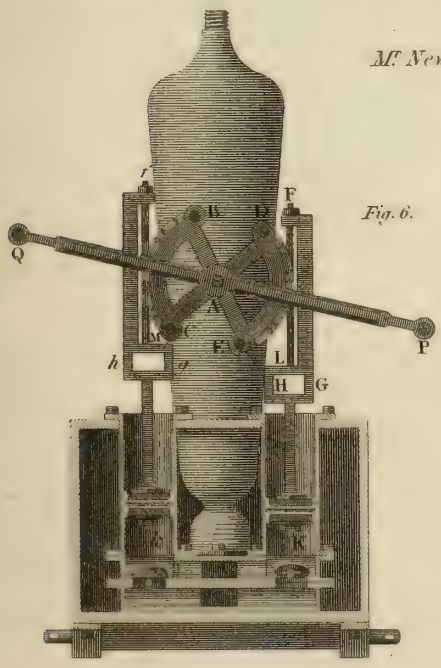


Fig. 4.

Mr. Newsham's, Fire Engine.

Fig. 6.



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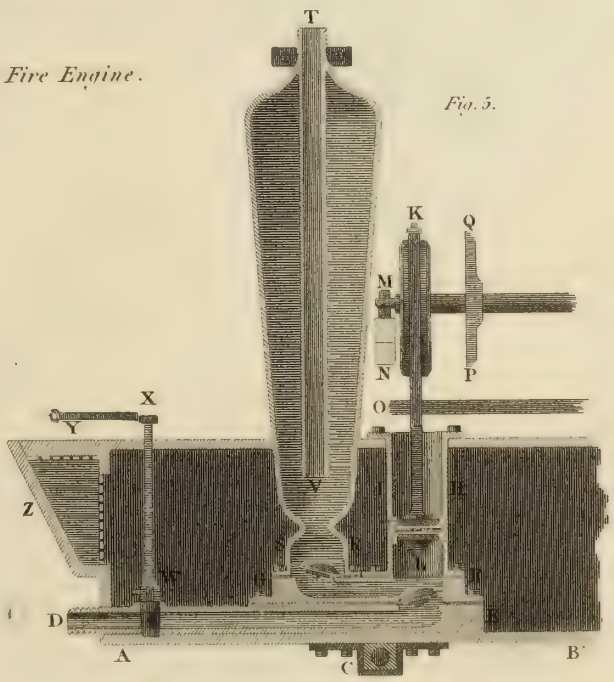

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Engraved by W. Low

Fire Engine by Rowntree.

Fig. 2.

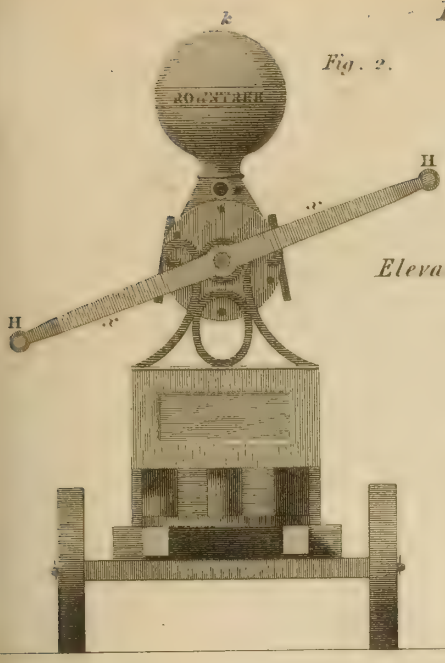
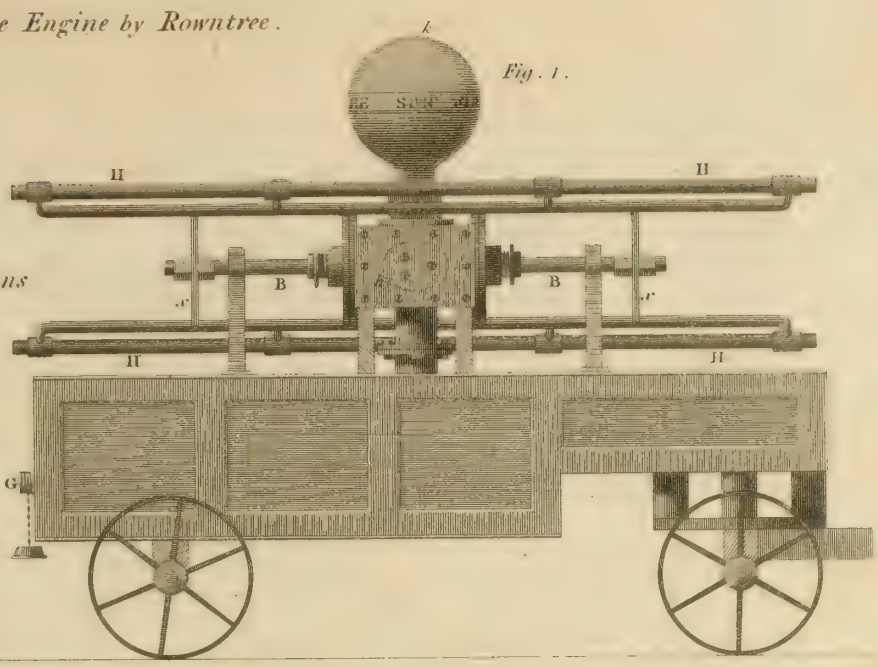
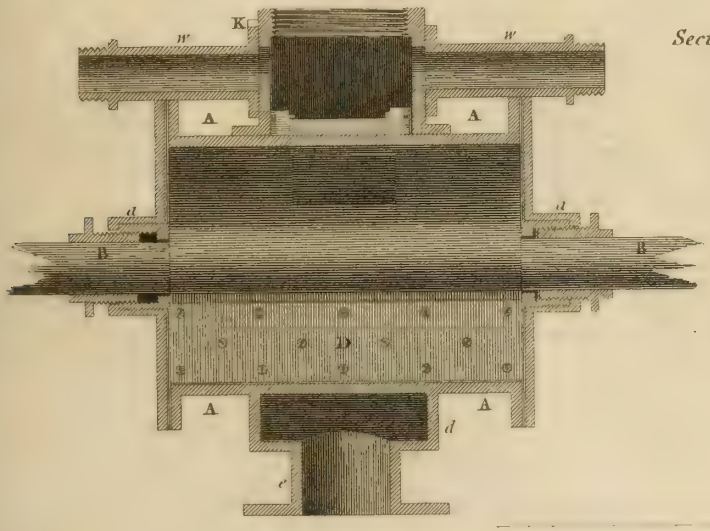


Fig. 1.



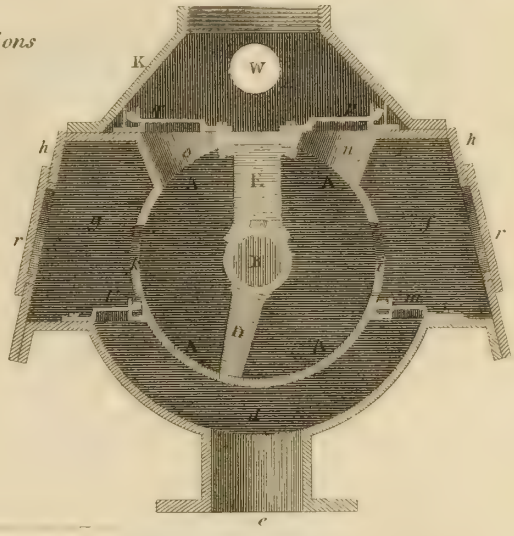
Elevations

Fig. 3.



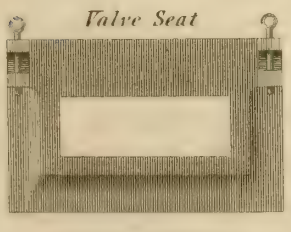
Sections

Fig. 4.



Valve

Valve Seat



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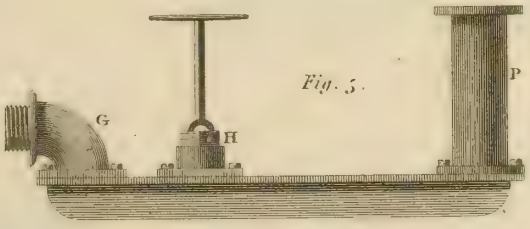

Fig. 6.

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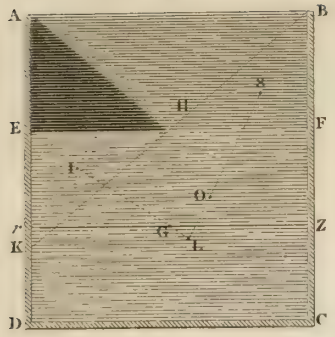

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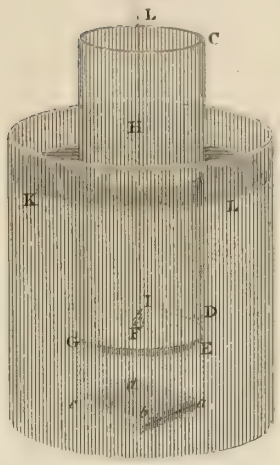

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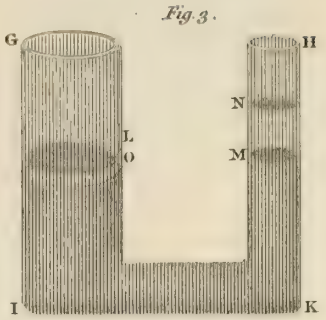

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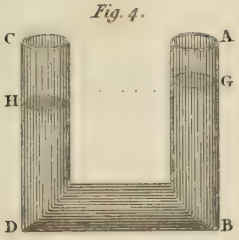

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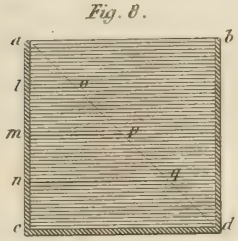

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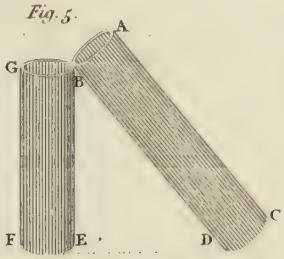

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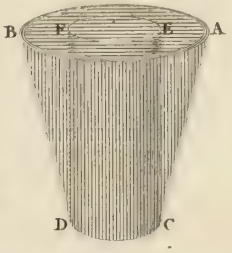

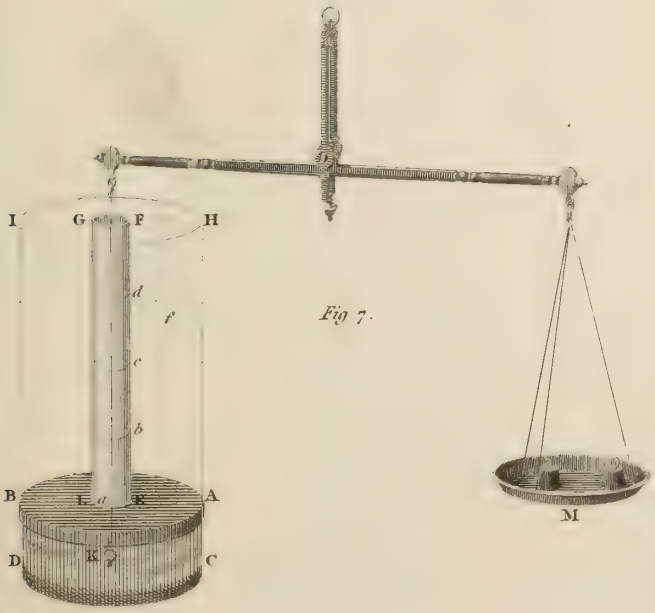

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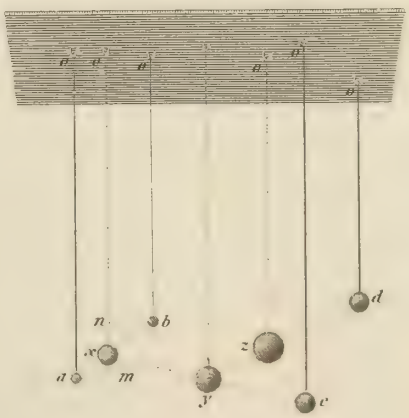

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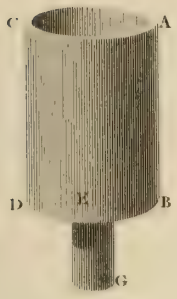

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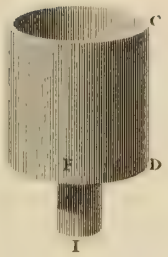

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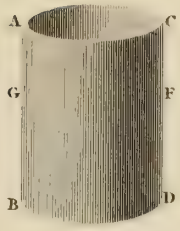

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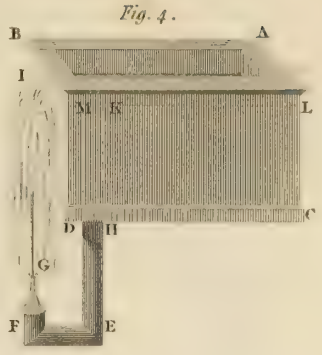

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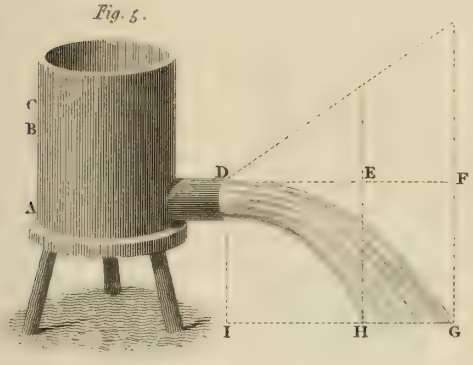

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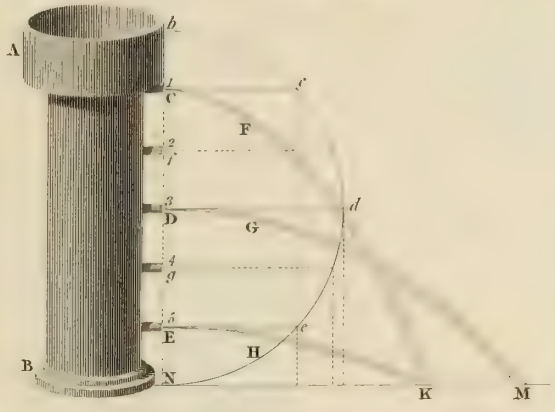

FOUNTAIN.

Fig. 7.

Fig. 8.

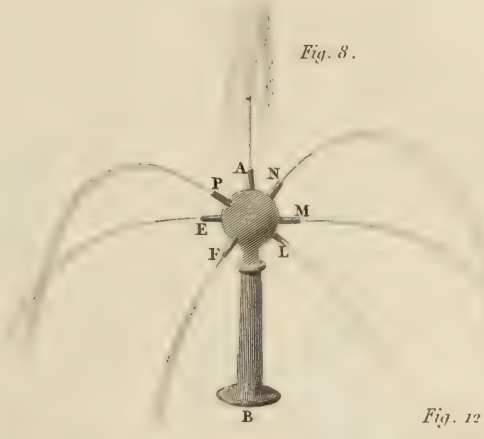

Fig. 9.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 13.

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FOUNTAINS.

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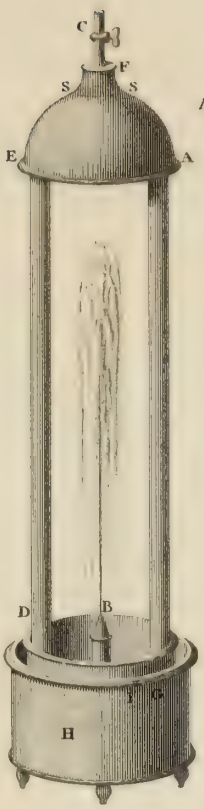

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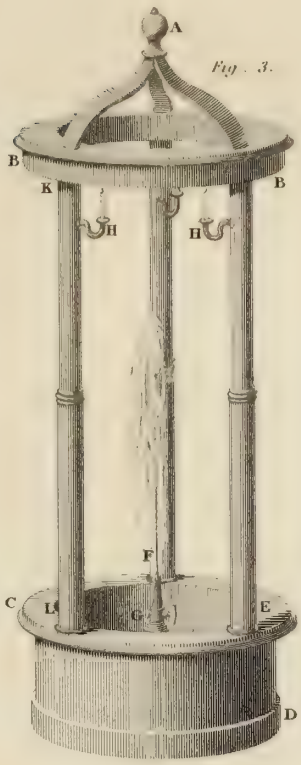

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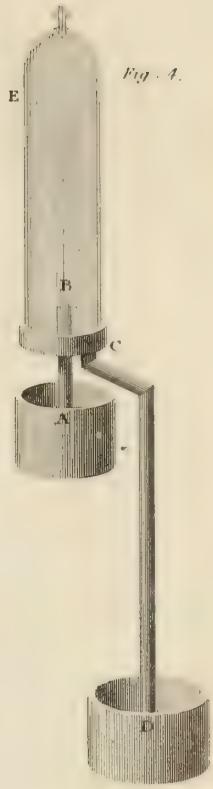

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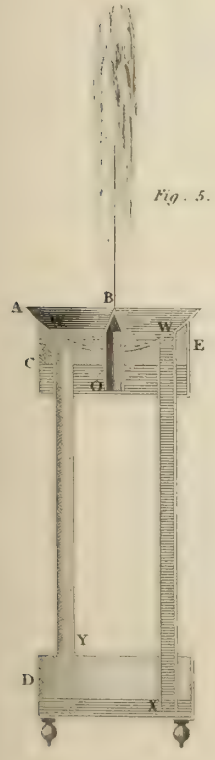


Fig. 5.

Fig. 6.

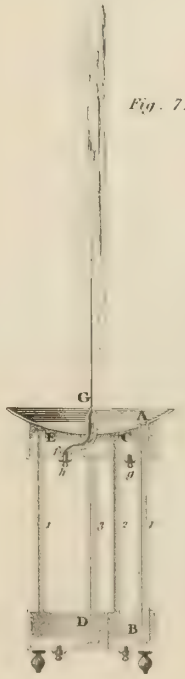


Fig. 7.

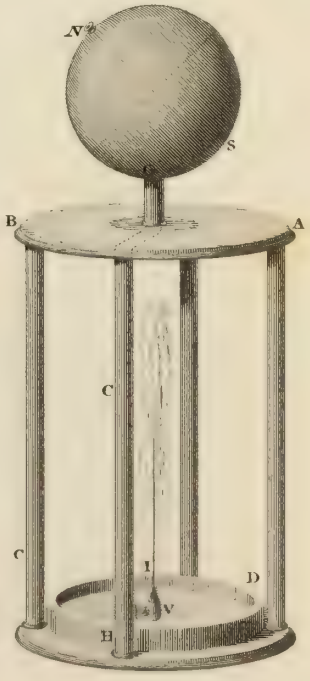
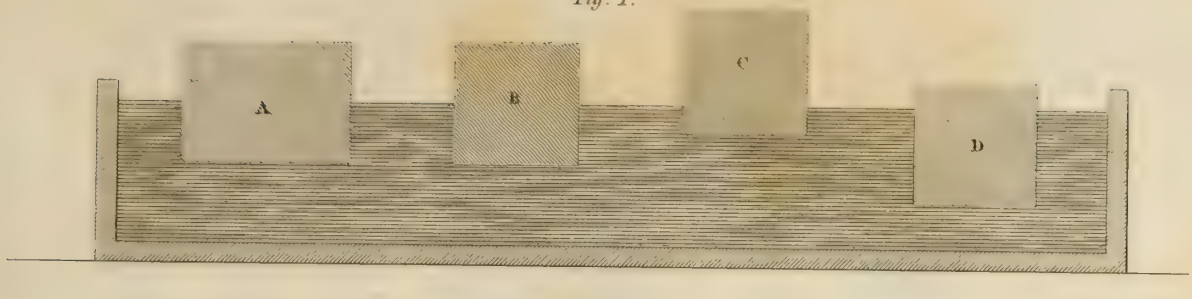


Fig. 8.

J. Farey Junr. delin. Published as the Act directs, 1815, by Longman & Co. Paternoster Row. Lowry Sculp.

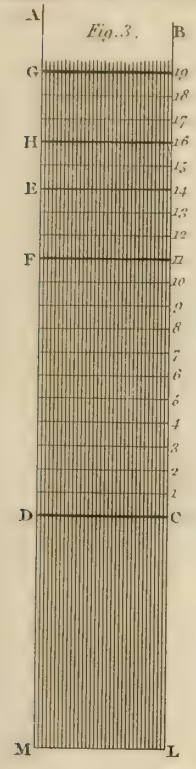
FLOATING.

Fig. 1.



HIERO'S CROWN.

Fig. 3.



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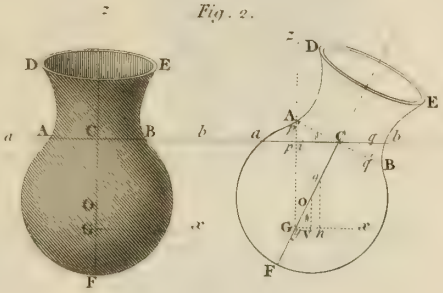


HYDROMANCY.

Fig. 4.

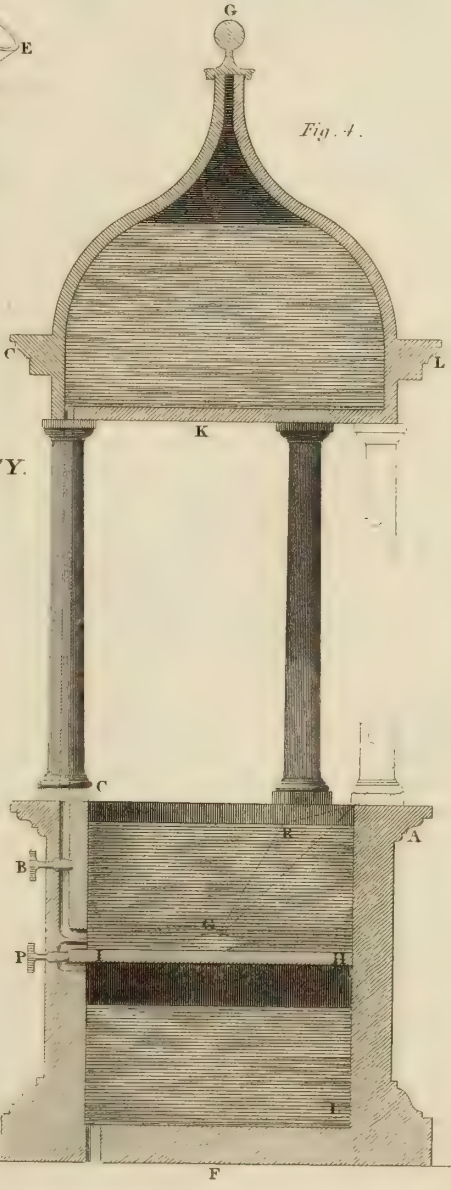
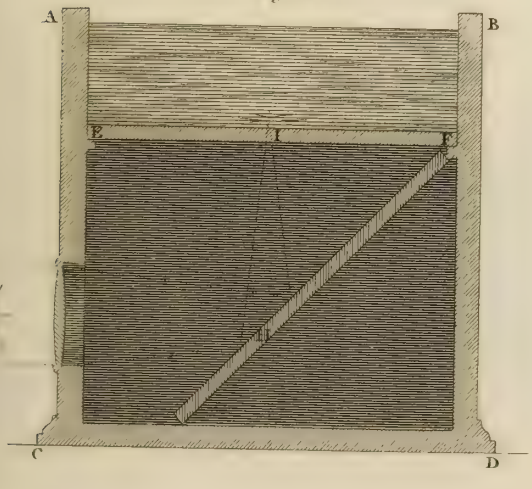


Fig. 5.



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Engraved by Wilson Lowry.

HYDRAULICS.

HYDROMETER &c.

HYDROMETER

Fig. 1.

Fig. 2.

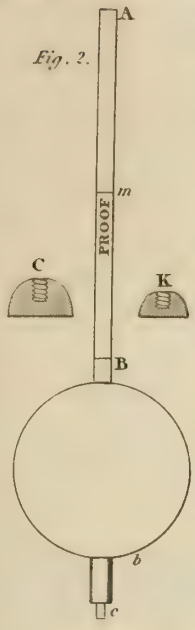


Fig. 3.

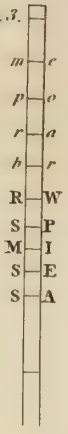


Fig. 4.

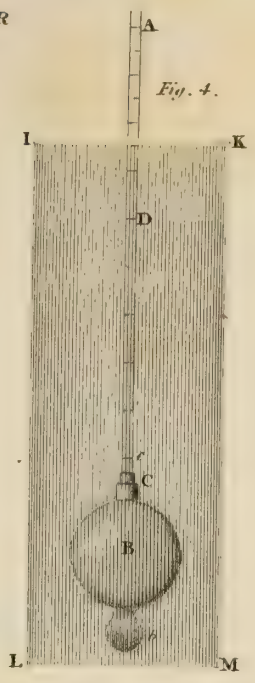


Fig. 5.

Fig. 7.

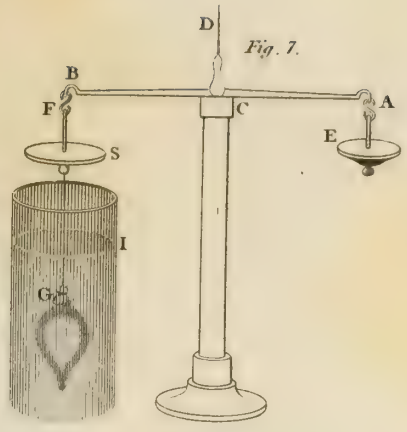
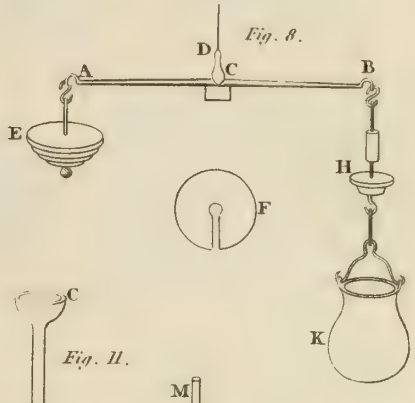


Fig. 8.



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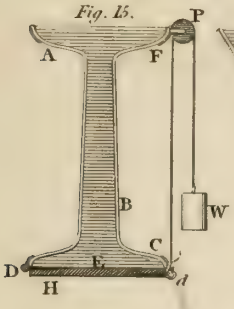

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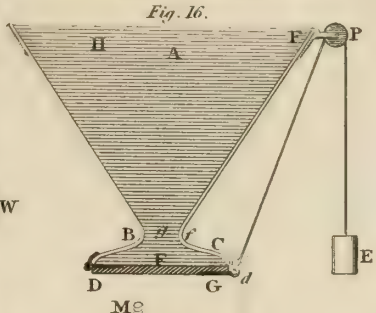
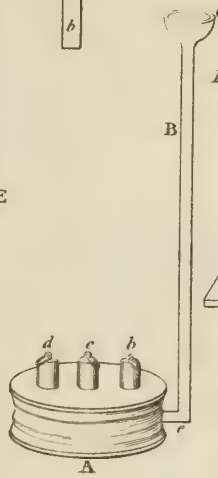


Fig. 11.



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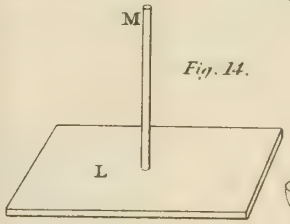
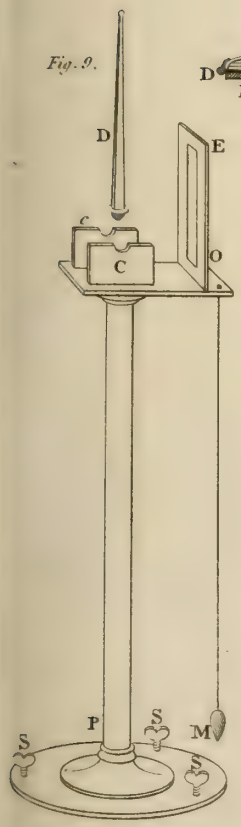


Fig. 9.



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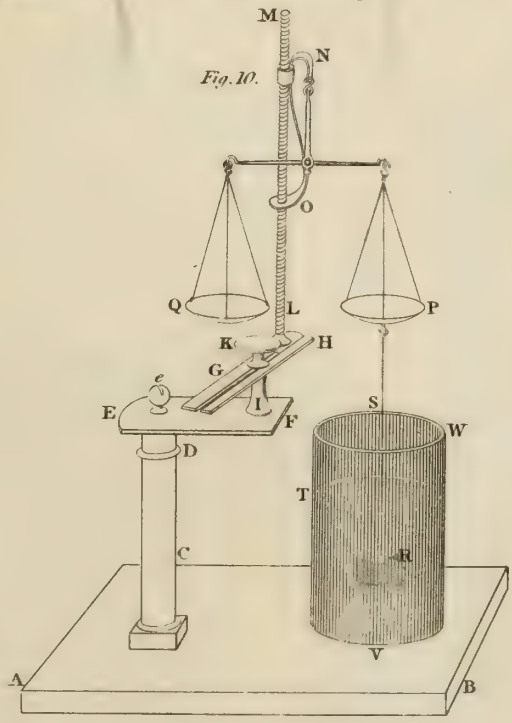


Fig. 12.

HYDROSTATIC Bellows.

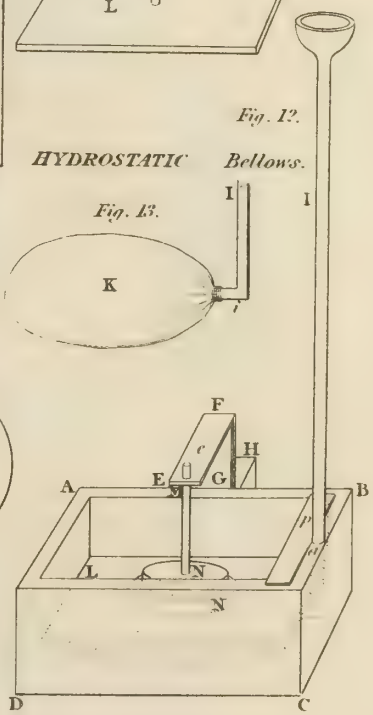
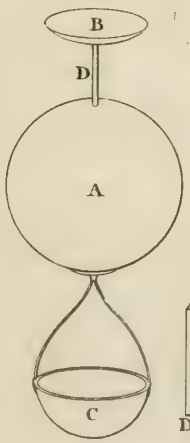


Fig. 13.

Fig. 6.



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Lowry. Sc

HYGROMETER.

Bradford's HYDROSTATICAL Instrument. Fig. 14.

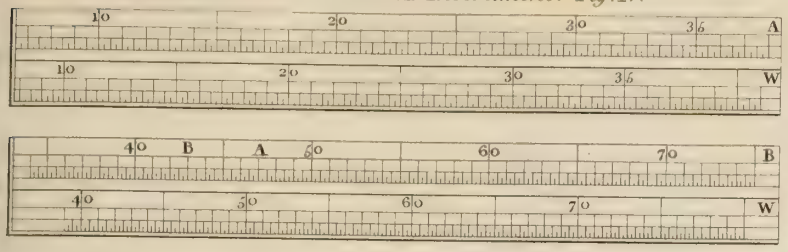
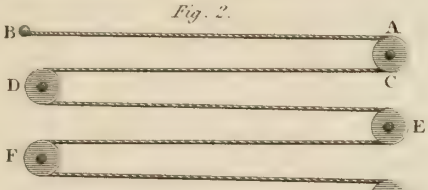


Fig. 1.

Fig. 2.



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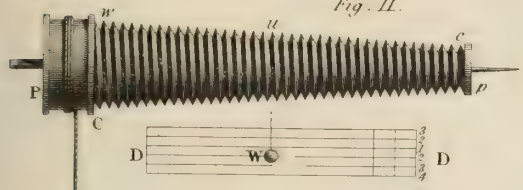
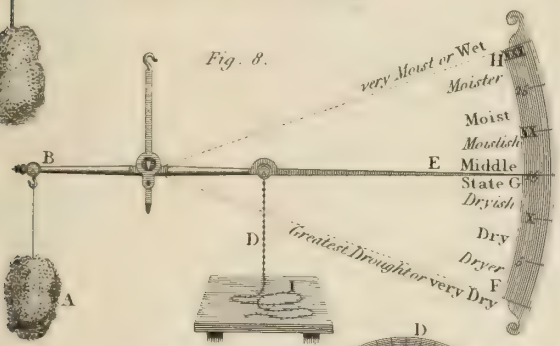


Fig. 4.

Fig. 8.



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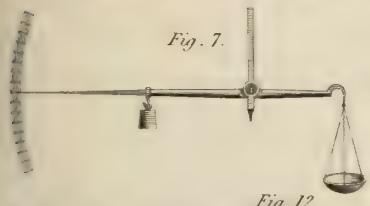

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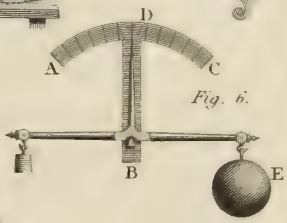

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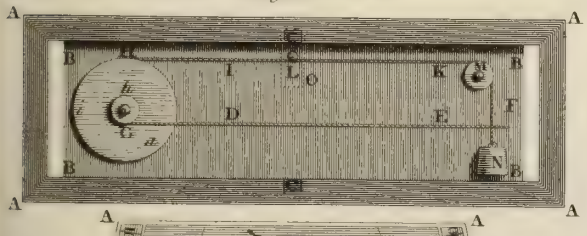

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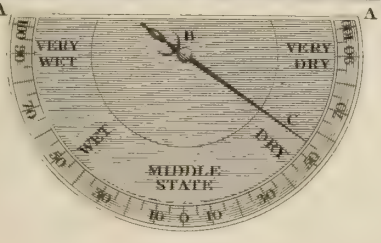

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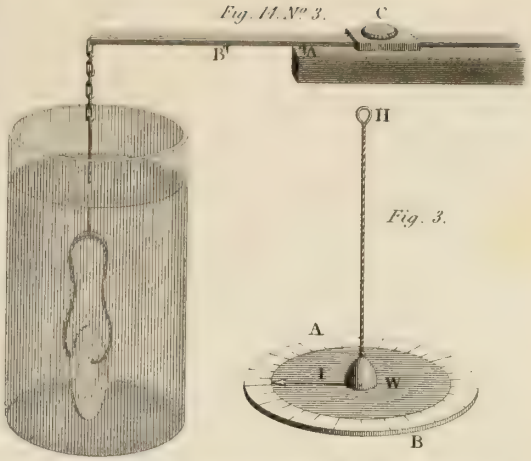

Fig. 3.

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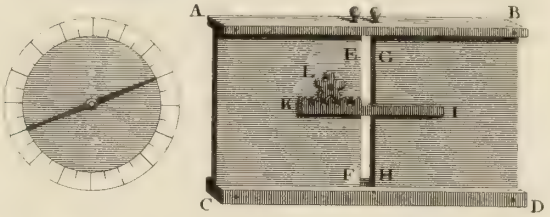

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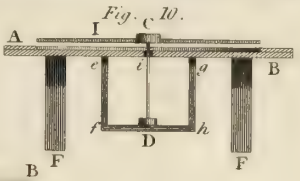

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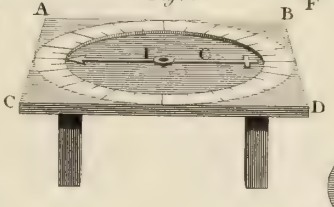
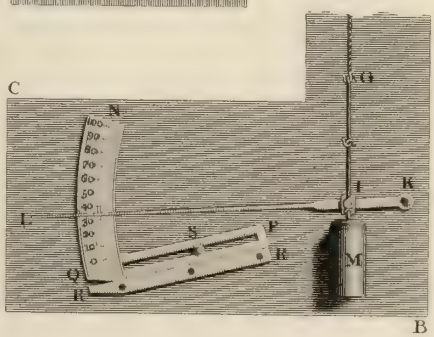


PL. XIII.

Fig. 1.

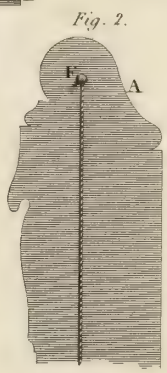
Fig. 3.

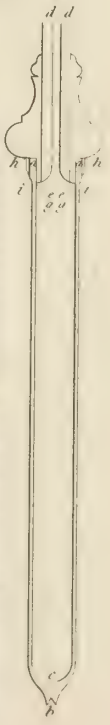
Fig. 4.



PL. XIII. Fig. 5.

Fig. 2.





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HYDRAULICS.

HYGROMETER.

De Luc's Whalebone Hygrometer

Fig 8

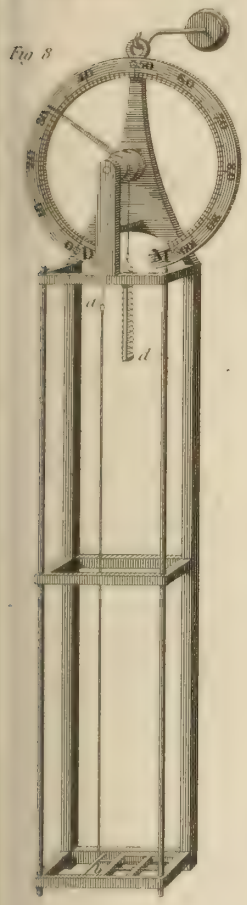
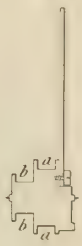
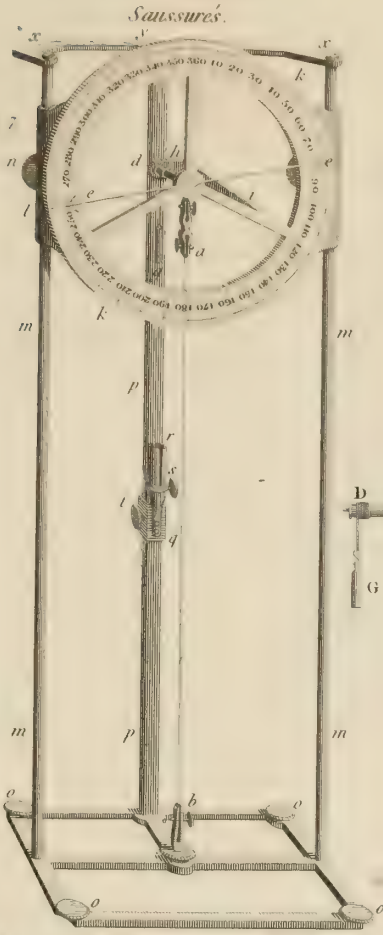


Fig. 9.



Saussure's.

Fig 7



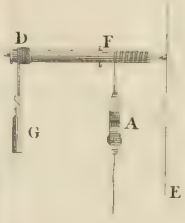
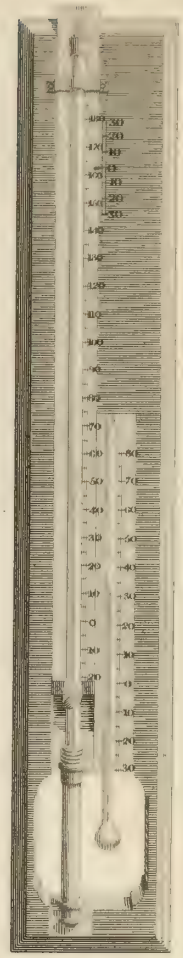


Fig 5

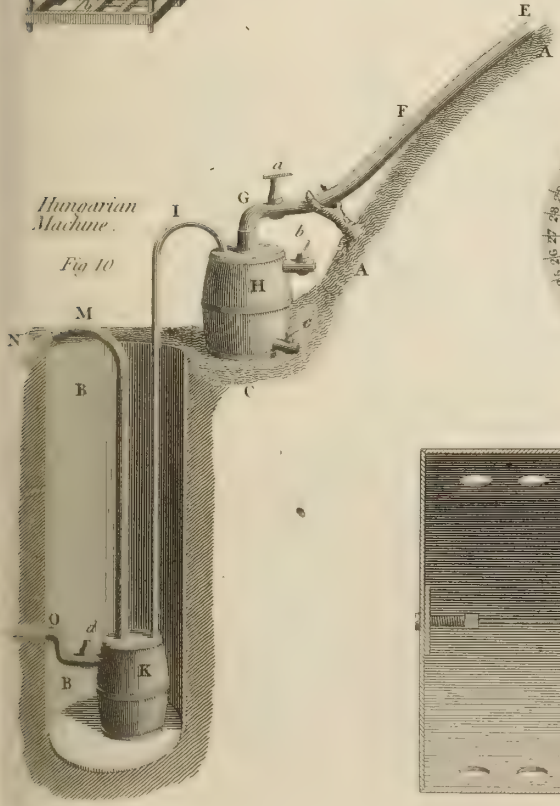
De Luc's.

Fig 6



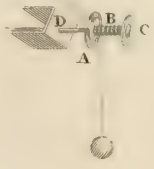
Hungarian Machine.

Fig 10



Forster's Hygrometer.

Fig 11.



Kater's Hygrometer.

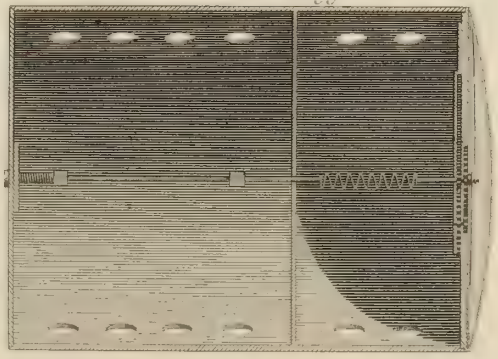


Fig. 12

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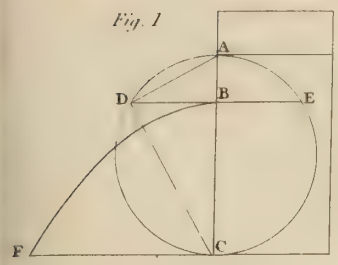
Sutt Hall Sculp.

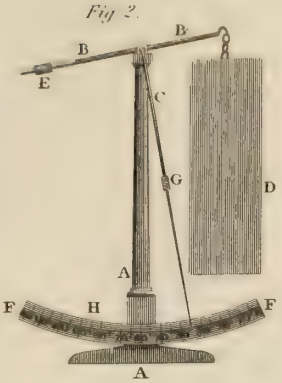
JET d'eau.

Fig. 1



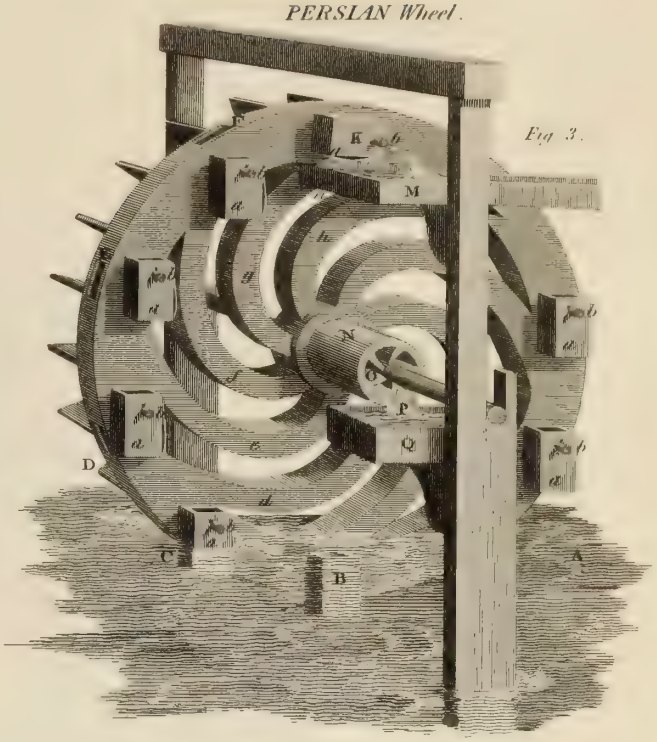
MOISTURE

Fig 2.



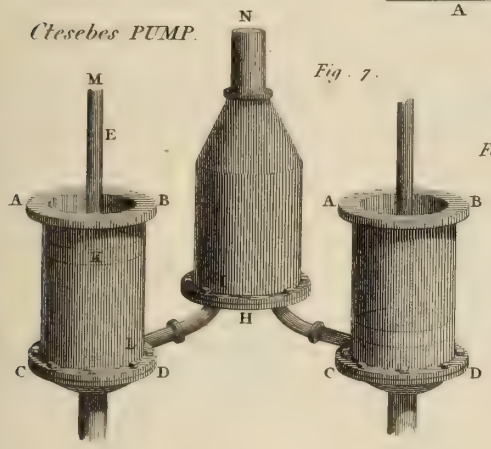
PERSIAN Wheel.

Fig. 3.



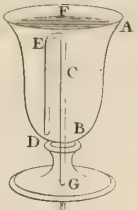
Ctesebes PUMP.

Fig. 7.



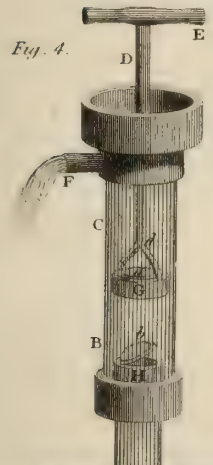
TANTALUS's Cup.

Fig. 10.



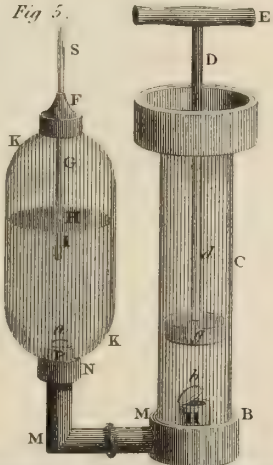
Sucking PUMP.

Fig. 4.



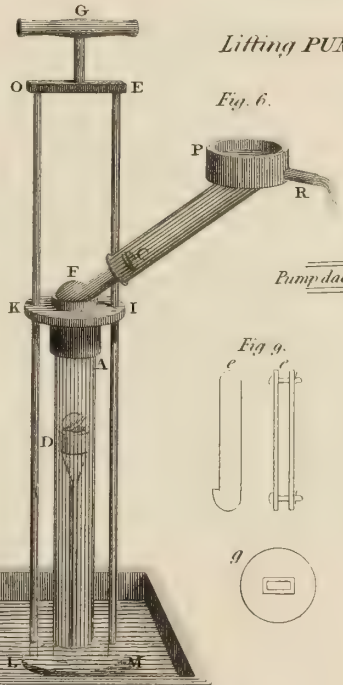
Forcing PUMP.

Fig 5.



Lifting PUMP.

Fig. 6.



Chain PUMP.

Fig. 8.

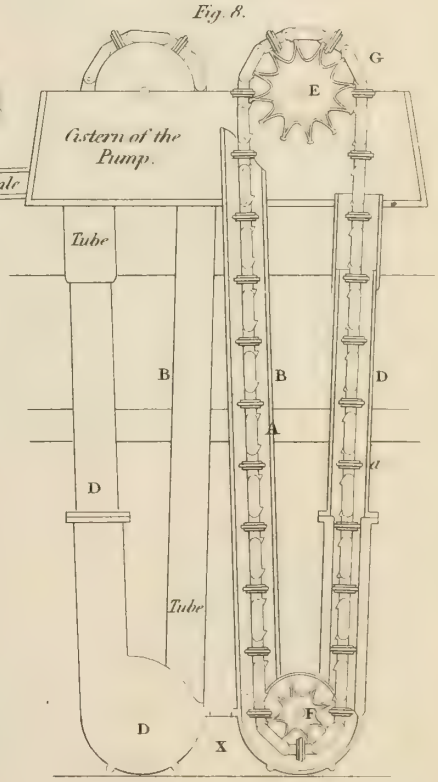


Fig 9.

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SIPHON.

PLATE XV.

Fig. 1.

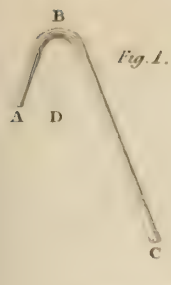


Fig. 2.

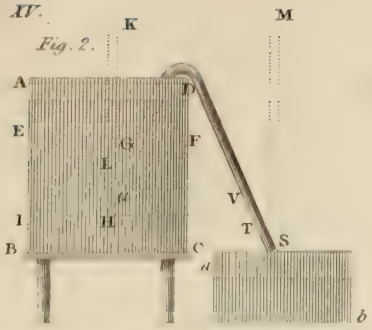


Fig. 3.

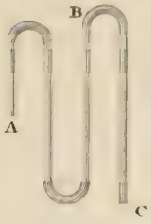


Fig. 4.

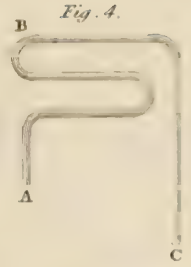
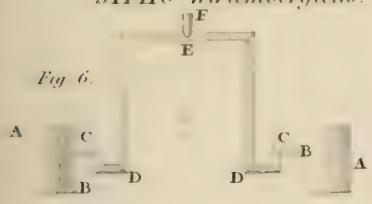


Fig. 5.

SIPHO Wirtembergicus.

Fig. 6.



SPRINGS.

Fig. 7.

Fig. 8. SYRINGE.

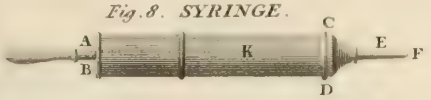


Fig. 10

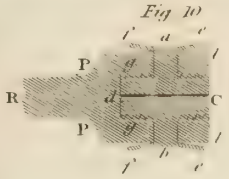


Fig. 9.

Fig. 12.

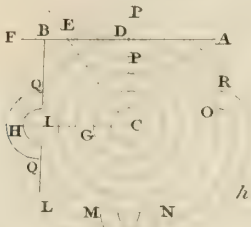
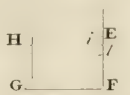


Fig. 13



WAVE.

Fig. 11.

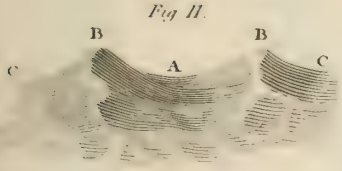


Fig. 14.

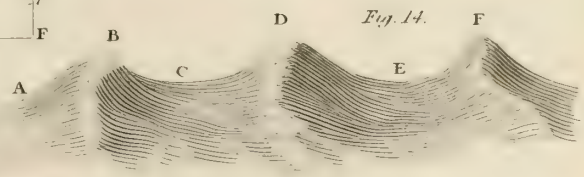


PLATE XIII. ROPE Pump

Fig. 9.

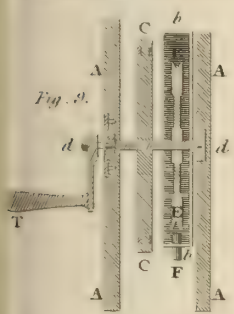
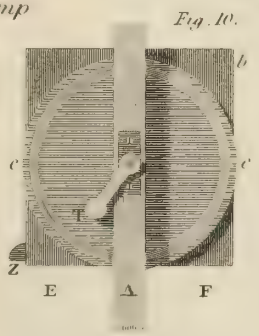


Fig. 10.



Archimedes's SCREW.

Fig. 11.

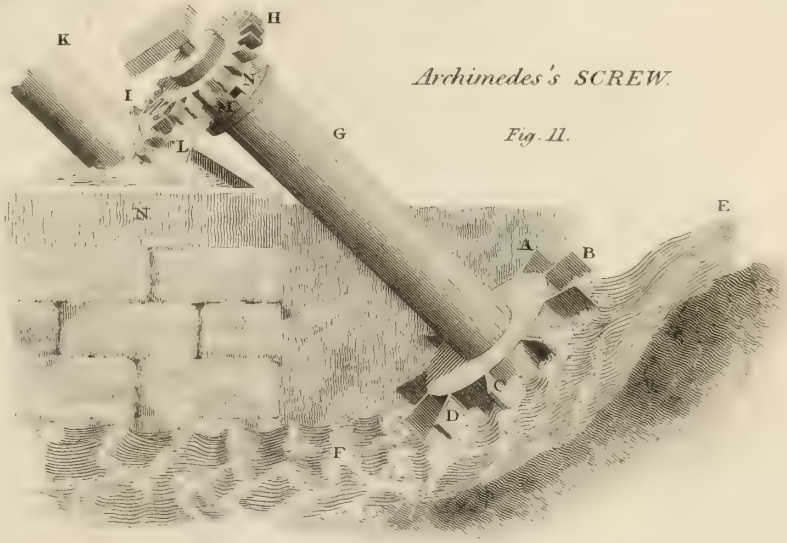


Fig. 12.

Fig. 13.

Fig. 11.

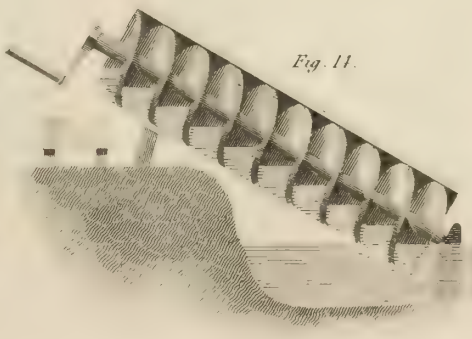


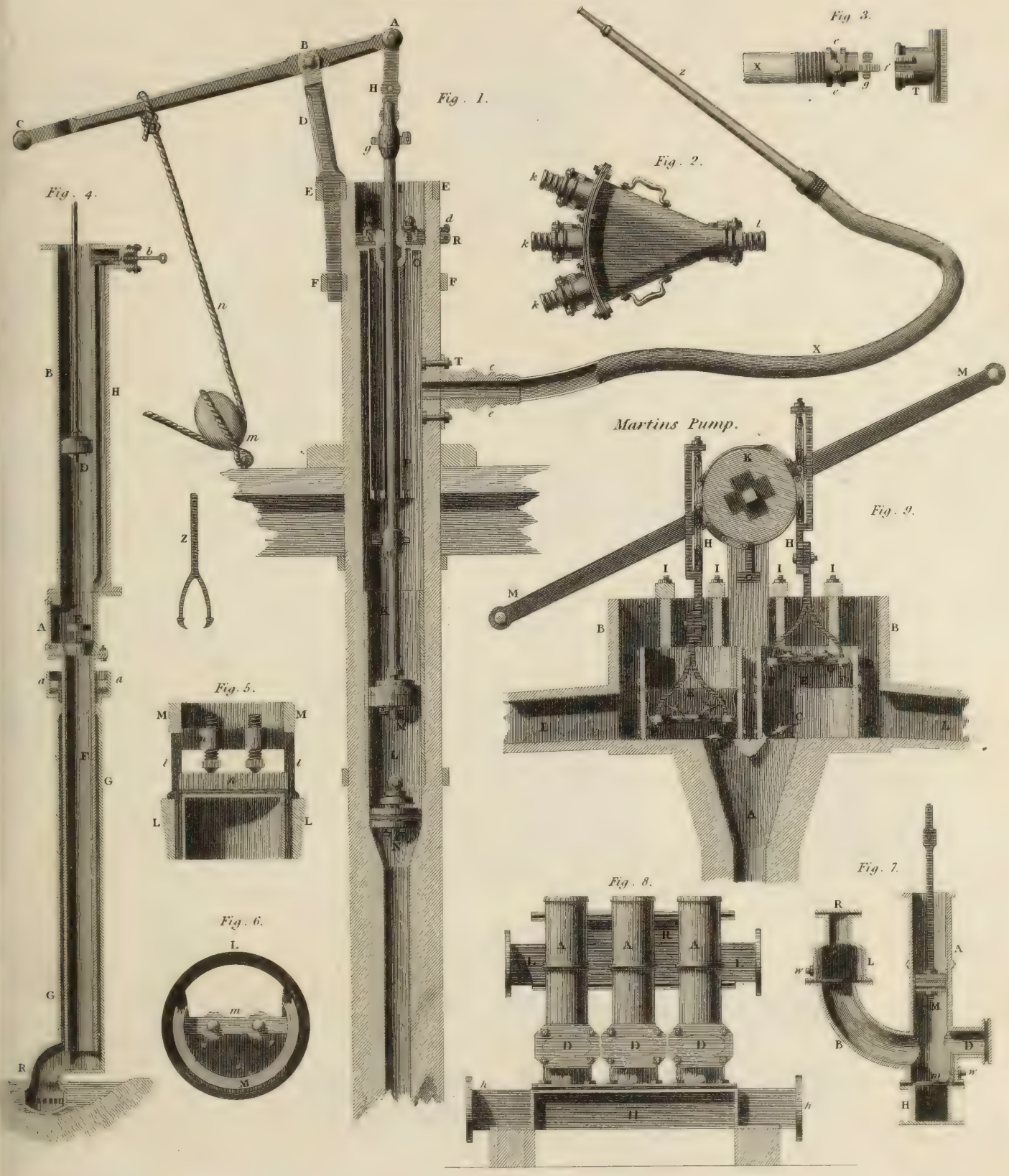
Fig. 15.

Published as the Act directs, 1820, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row. Lowry Sc.

HYDRAULICS

PUMPS.

Cap.t Jekyl's, improved Ships Pump.



J. Farey del. Published as the Act directs, 1815, by Longman, Hurst, Rees Orme & Brown, Paternoster Row. Lowry Sculp.

Fig. 1.

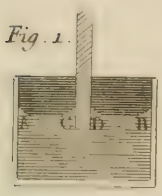


Fig. 2.

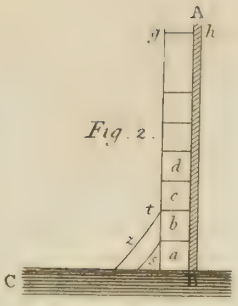


Fig. 3

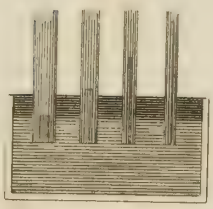


Fig. 4.

Fig. 5.

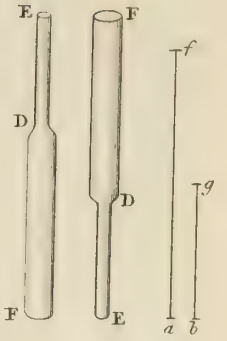


Fig. 6.

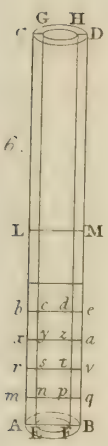


Fig. 7.

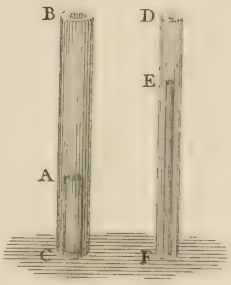


Fig. 8.

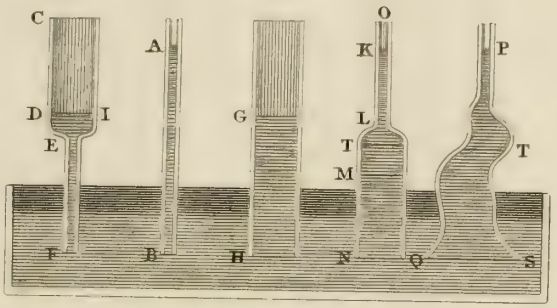


Fig. 9.

Fig. 10. ✻
✻ Fig. 5.

Fig. 11.

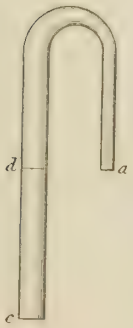


Fig. 12.

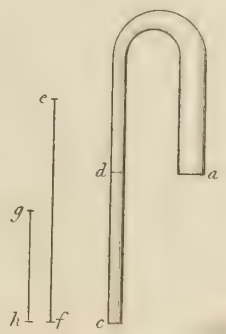
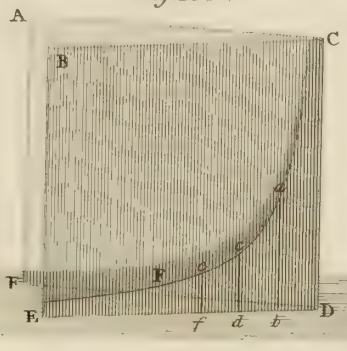


Fig. 13.



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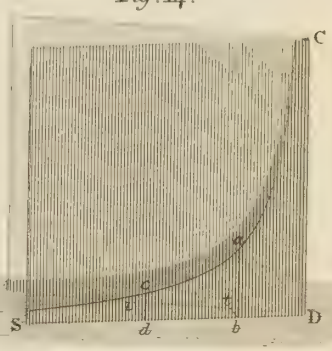


Fig. 16.

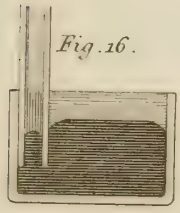


Fig. 15.

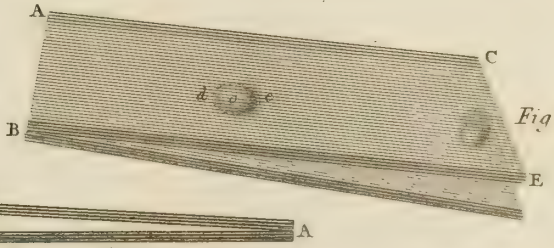


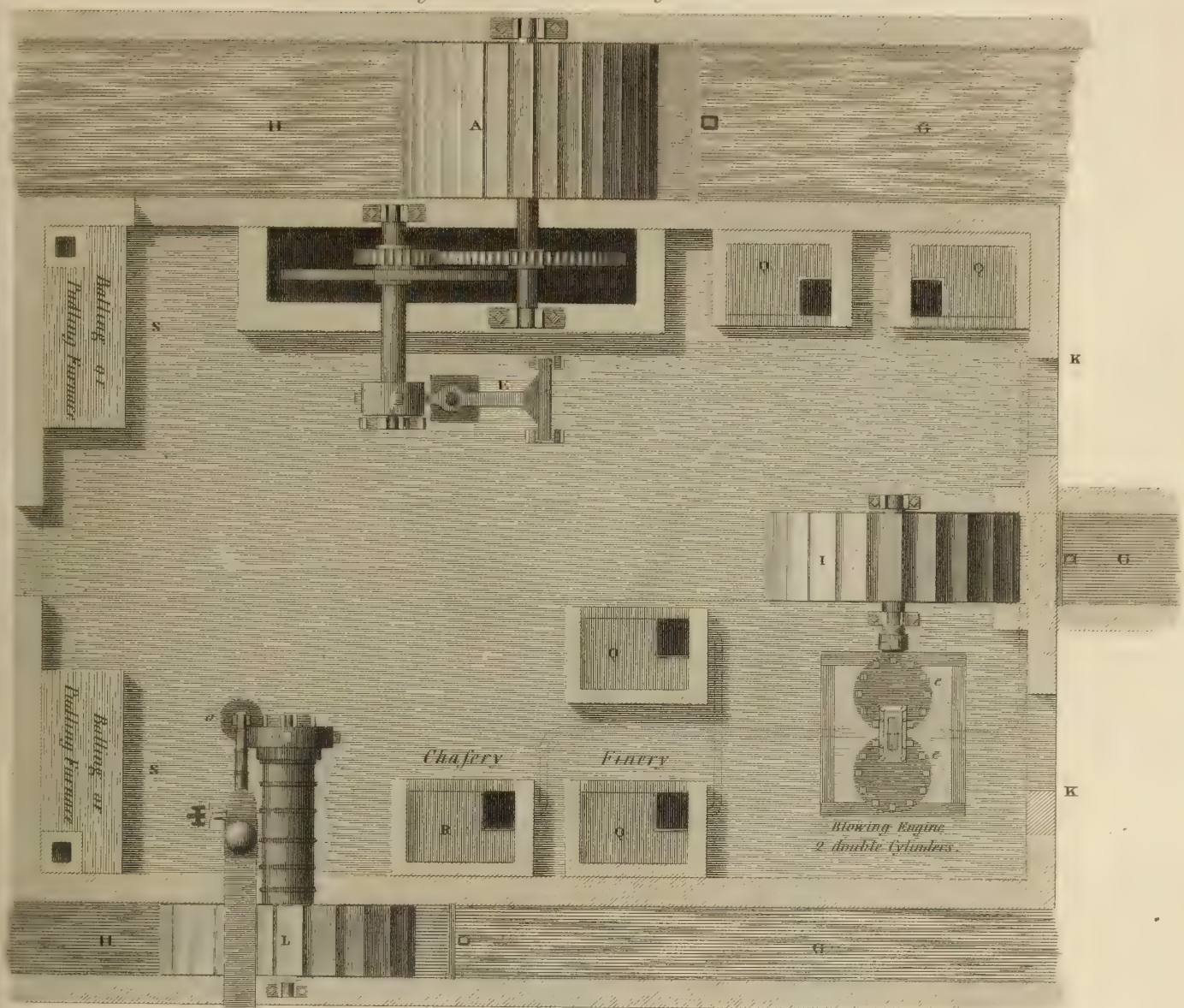
Fig. 17.

Published as the Act directs, May 1st 1806, by Longman, Hurst, Rees & Orme, Paternoster Row.

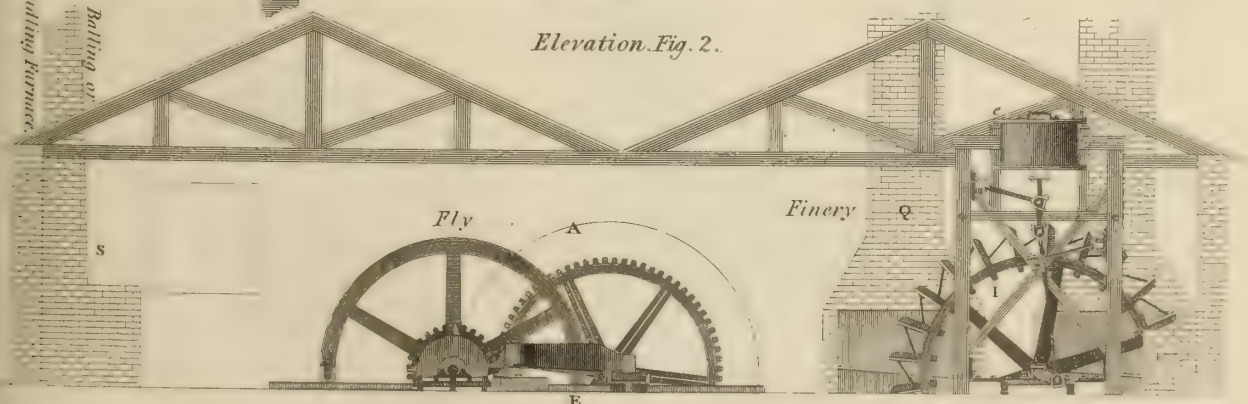
Engraved by Wilson Lowry.

IRON MANUFACTURE.

Fig. 1. Plan of an Iron Forge.



Elevation. Fig. 2.



Edelin.

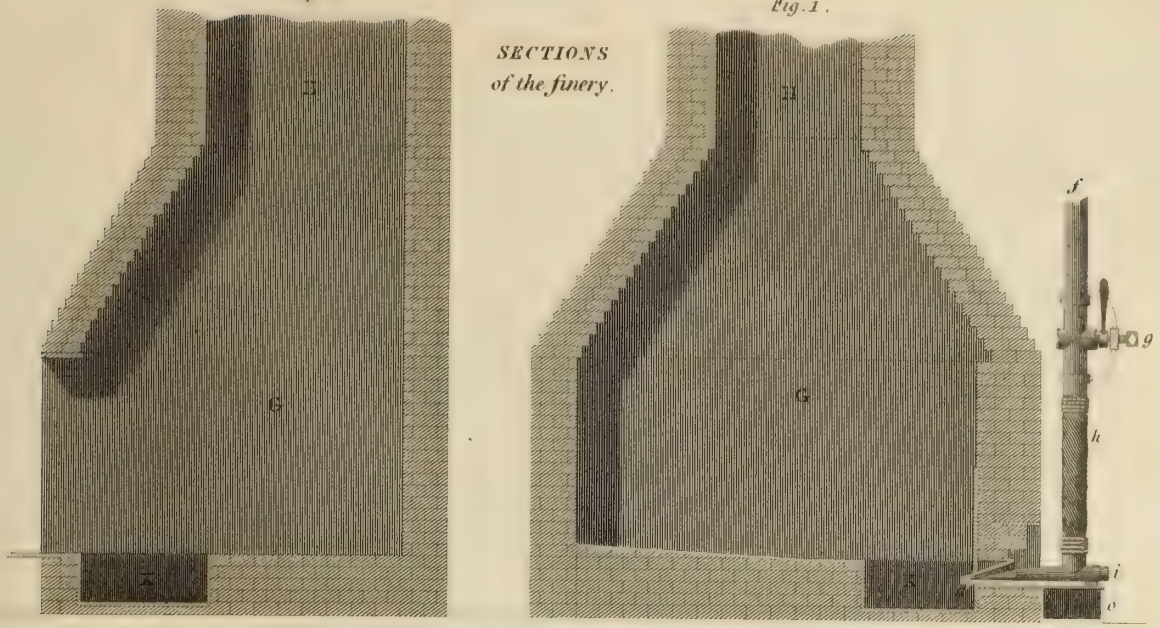
Published as the Act directs, 1811, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Engraved by Wilson Lowry.

Fig. 2.

Fig. 1.

SECTIONS of the finery.



Scale of Feet.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Fig. 4.

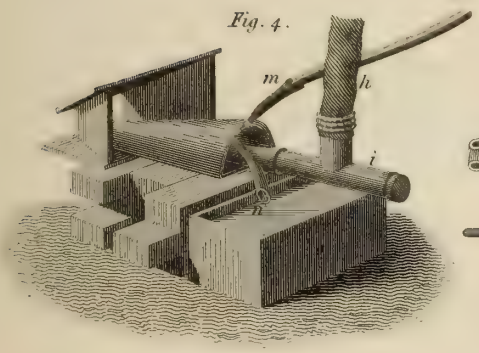


Fig. 3.

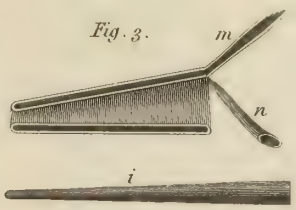


Fig. 5.

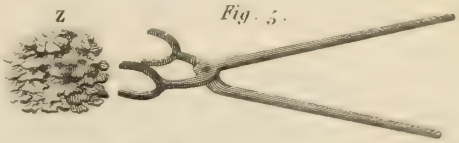


Fig. 6.

Fig. 7.

BALLING FURNACE.

Fig. 9.

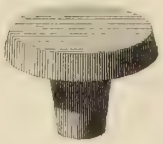


Fig. 8.

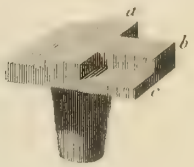


Fig. 11.

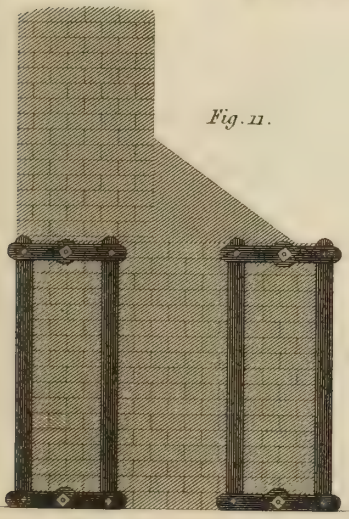


Fig. 10.

Feet.

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

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FURNACE.

Fig. 6.

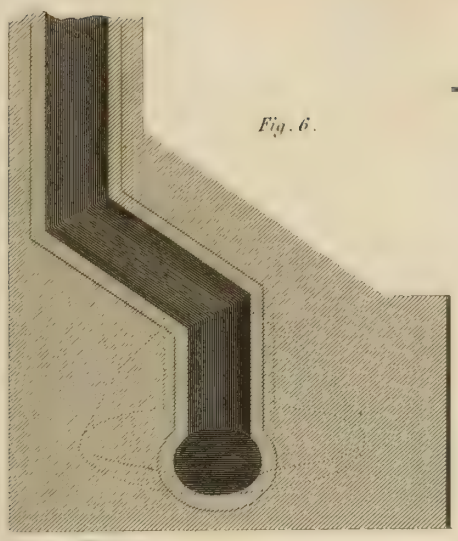


Fig. 5.

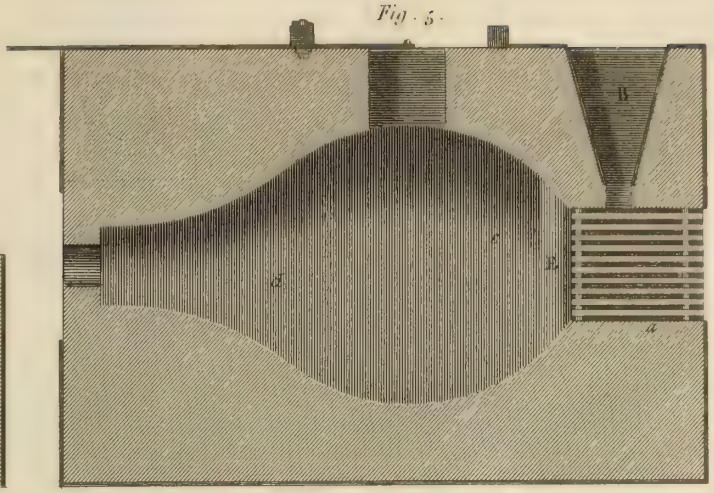


Fig. 7.

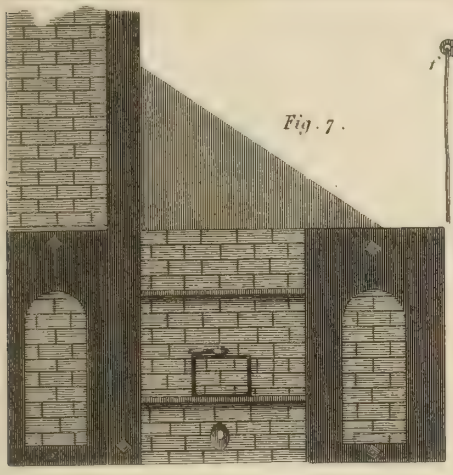
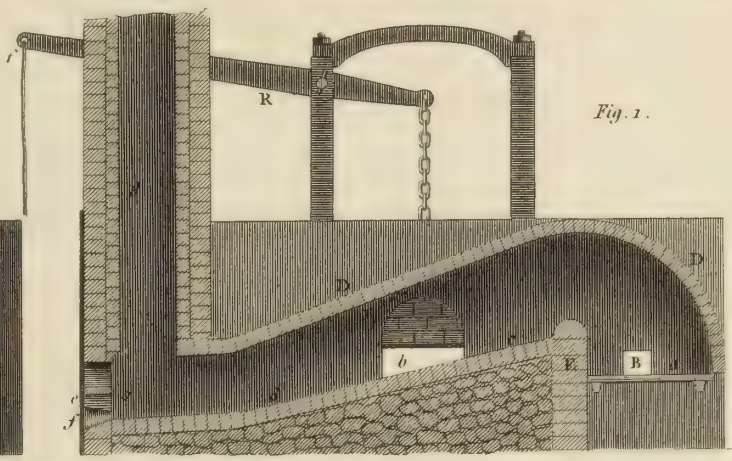


Fig. 1.



Feet

16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 1 0

Fig. 4.

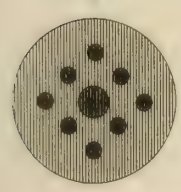


Fig. 5.

Fig. 3.

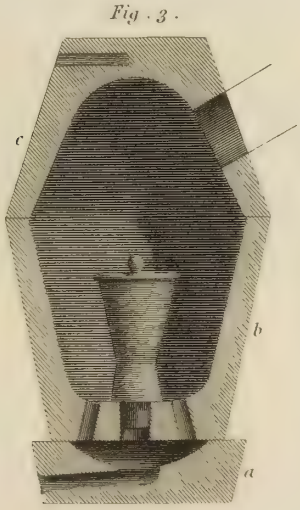
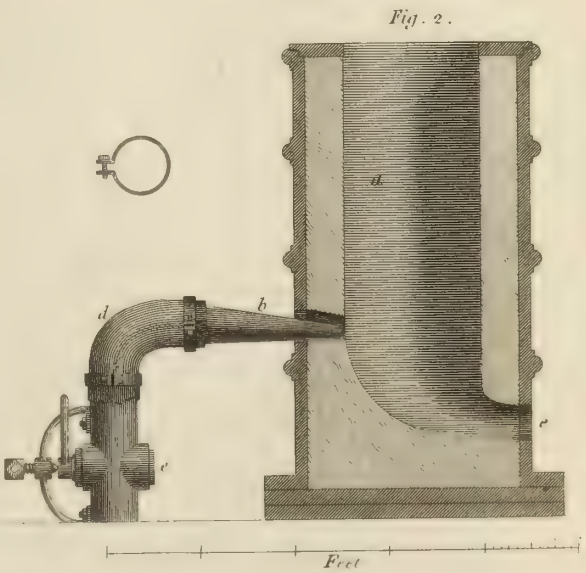


Fig. 2.



Feet

Published as the Act directs, 1811, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Engraved by Wilson Lowry

Mr. Smeatons design for the Machinery of the Hammer at Kilnhurst Forge.

Fig. 1. *Elevation in Front.*

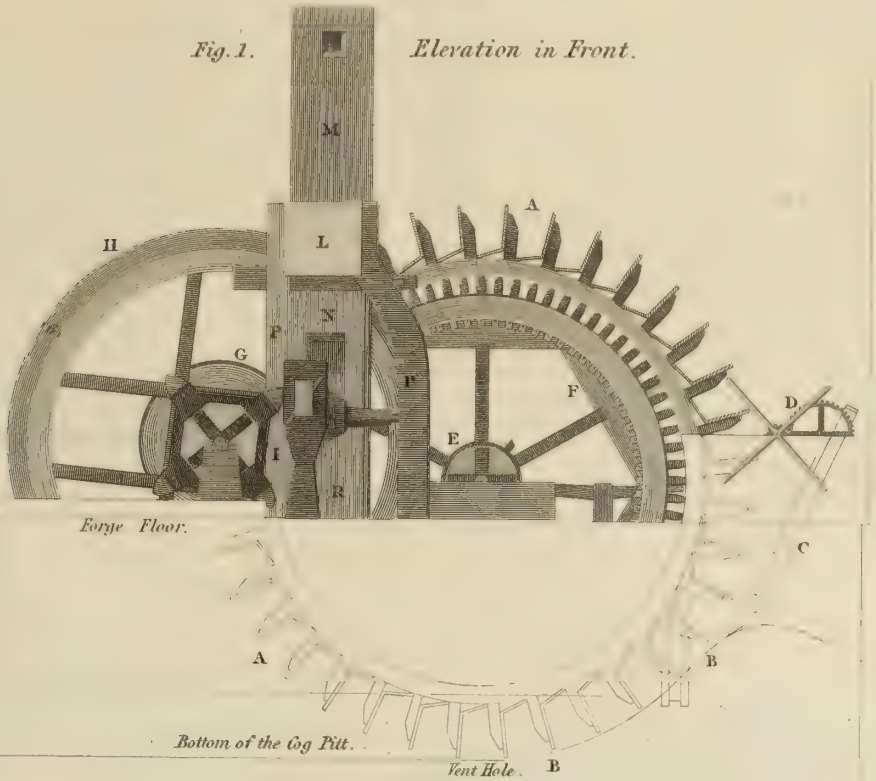
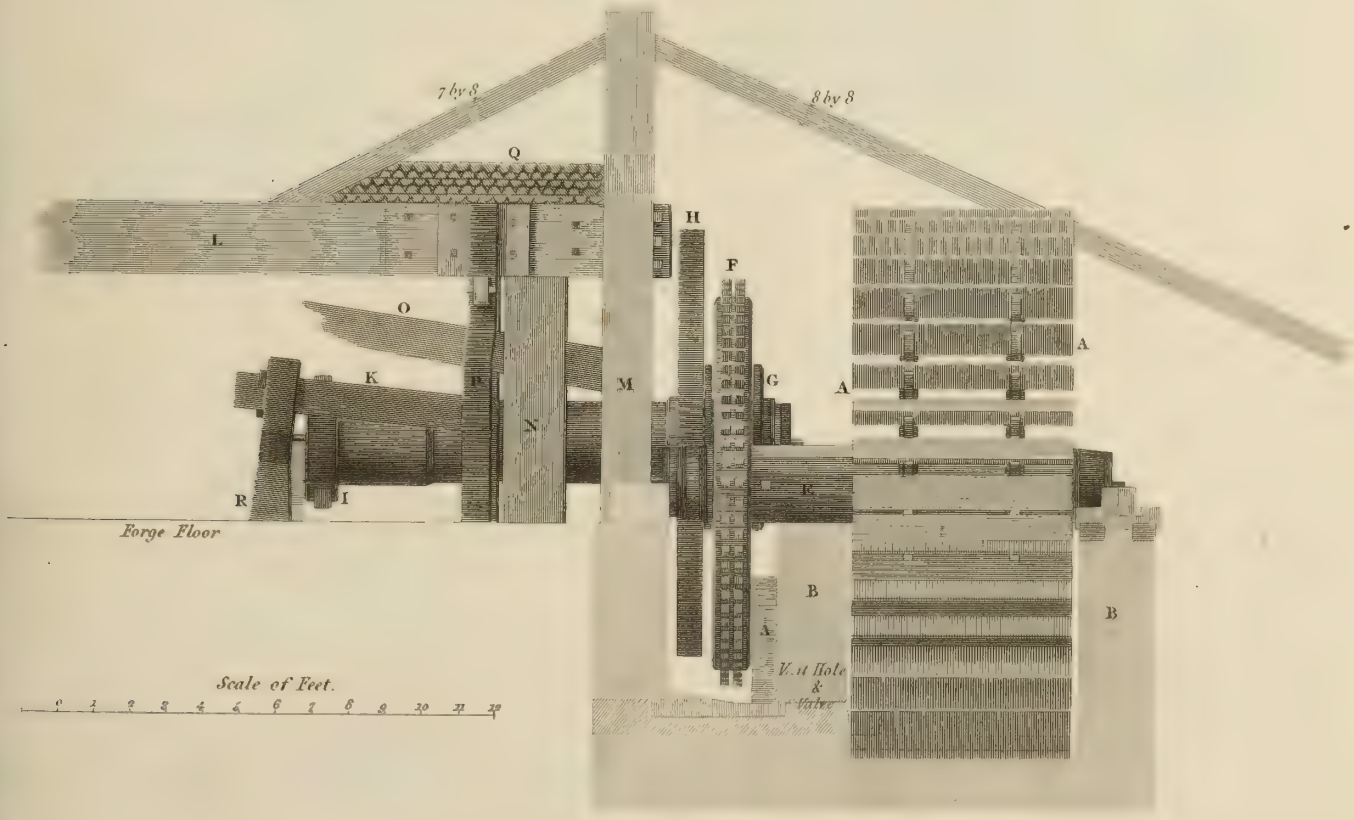


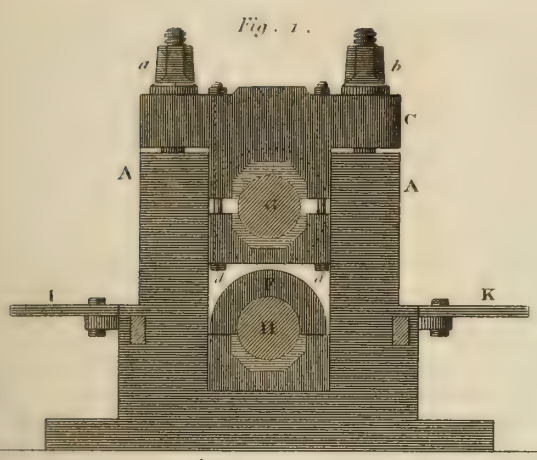
Fig. 2. Elevation Sideways.



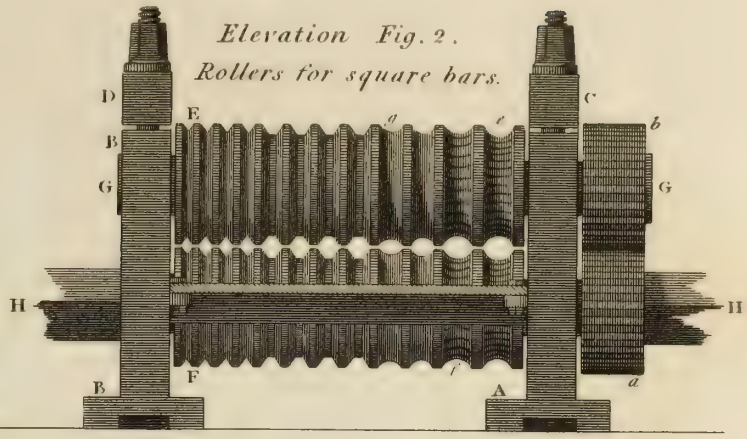
Evers Junr. delin. Published as the Act directs, 1811, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row. Engraved by Wilson Lowry.

ROLLERS for making BAR IRON.

Fig. 1.



Elevation Fig. 2.
Rollers for square bars.



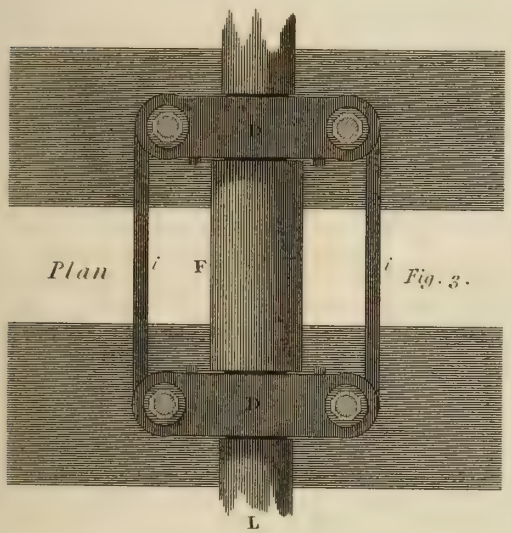
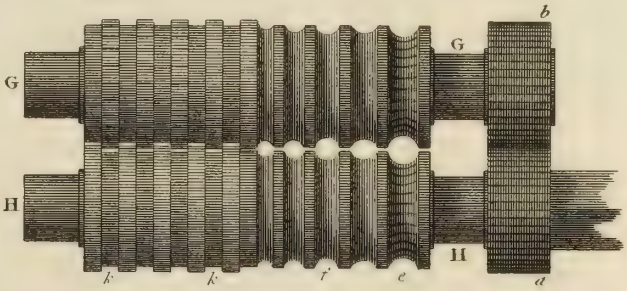


Fig. 3.

Fig. 4. Rollers for flat bars.



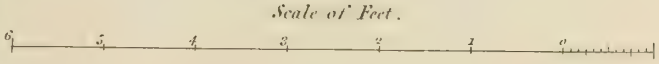


Plate Roller.

Fig. 5.

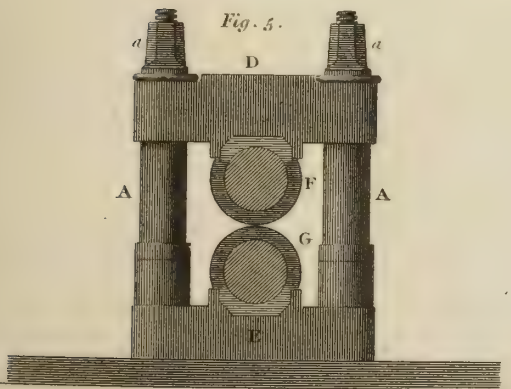
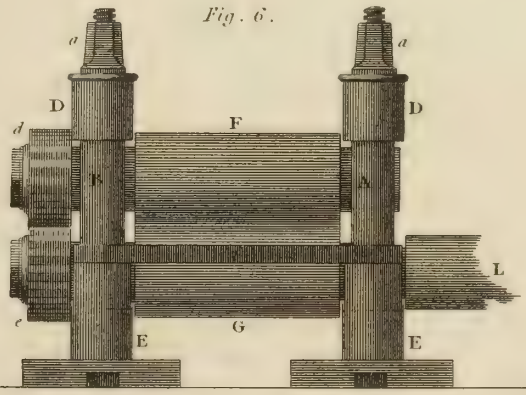


Fig. 6.



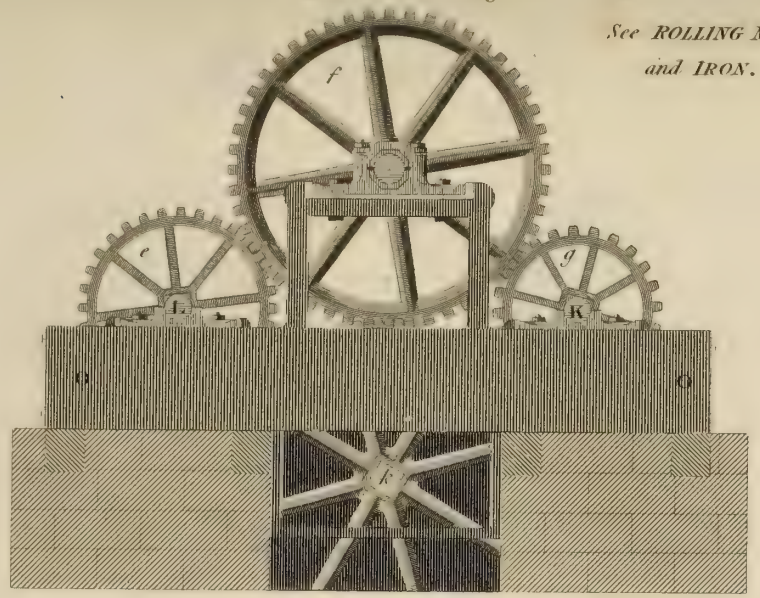
J. Farey delin.

Published as the Act directs, 1812, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

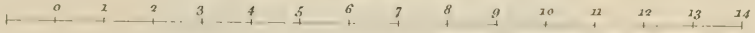
Engraved by W. Lowry.

Elevation. Fig. 2.

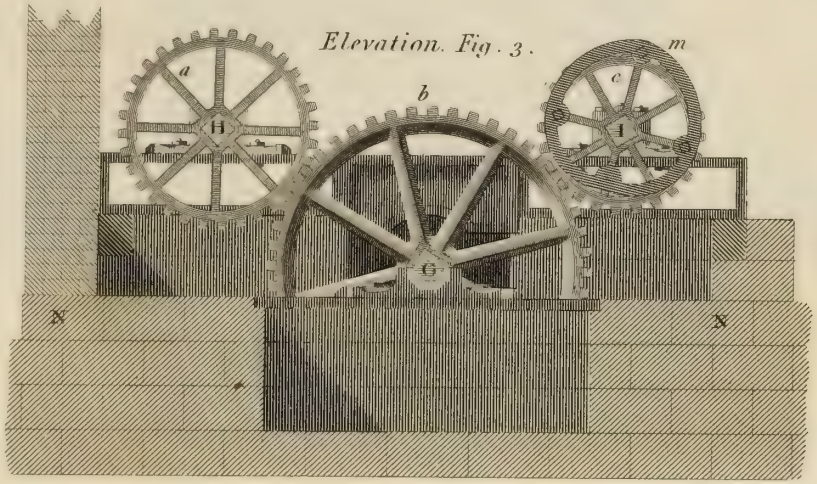
See ROLLING MILL and IRON.

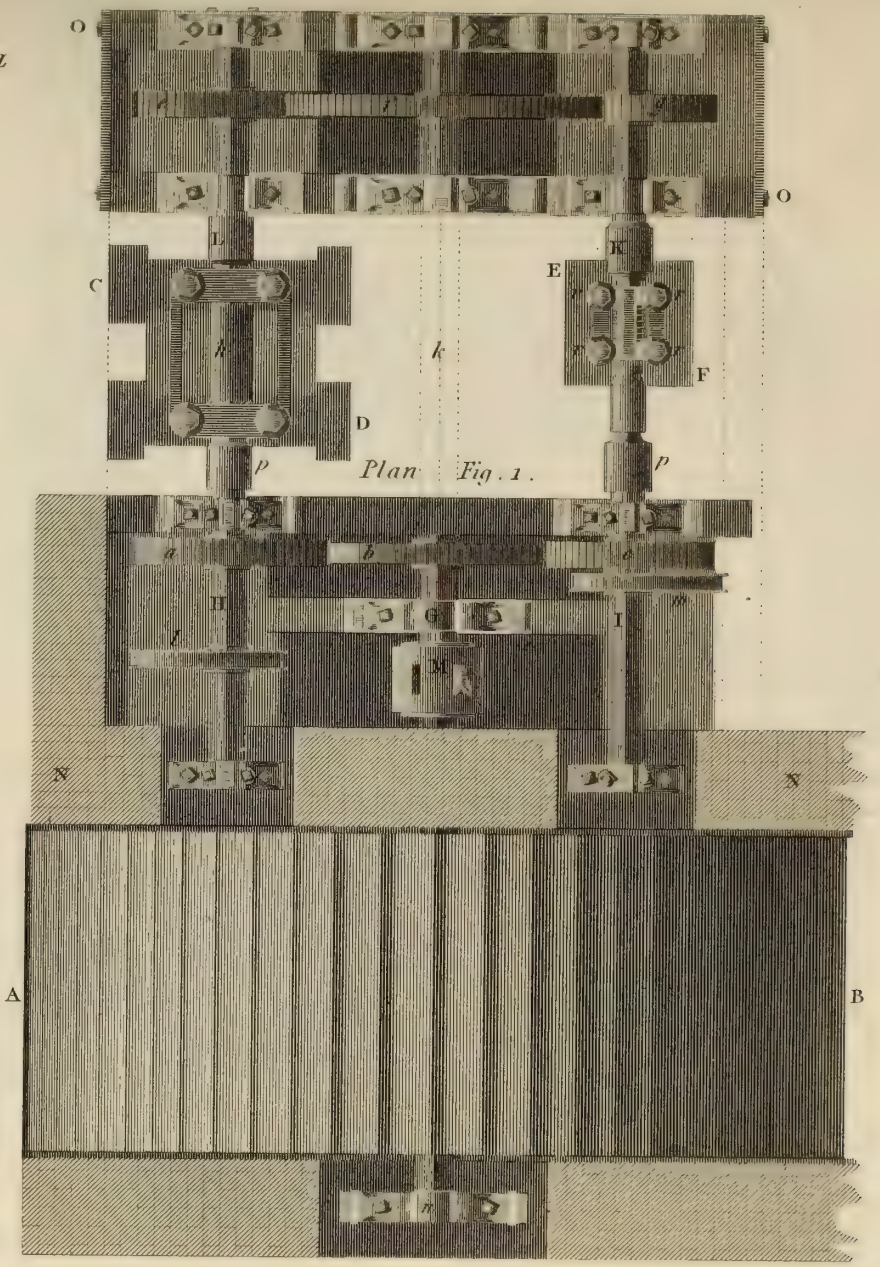


Scale of Feet.



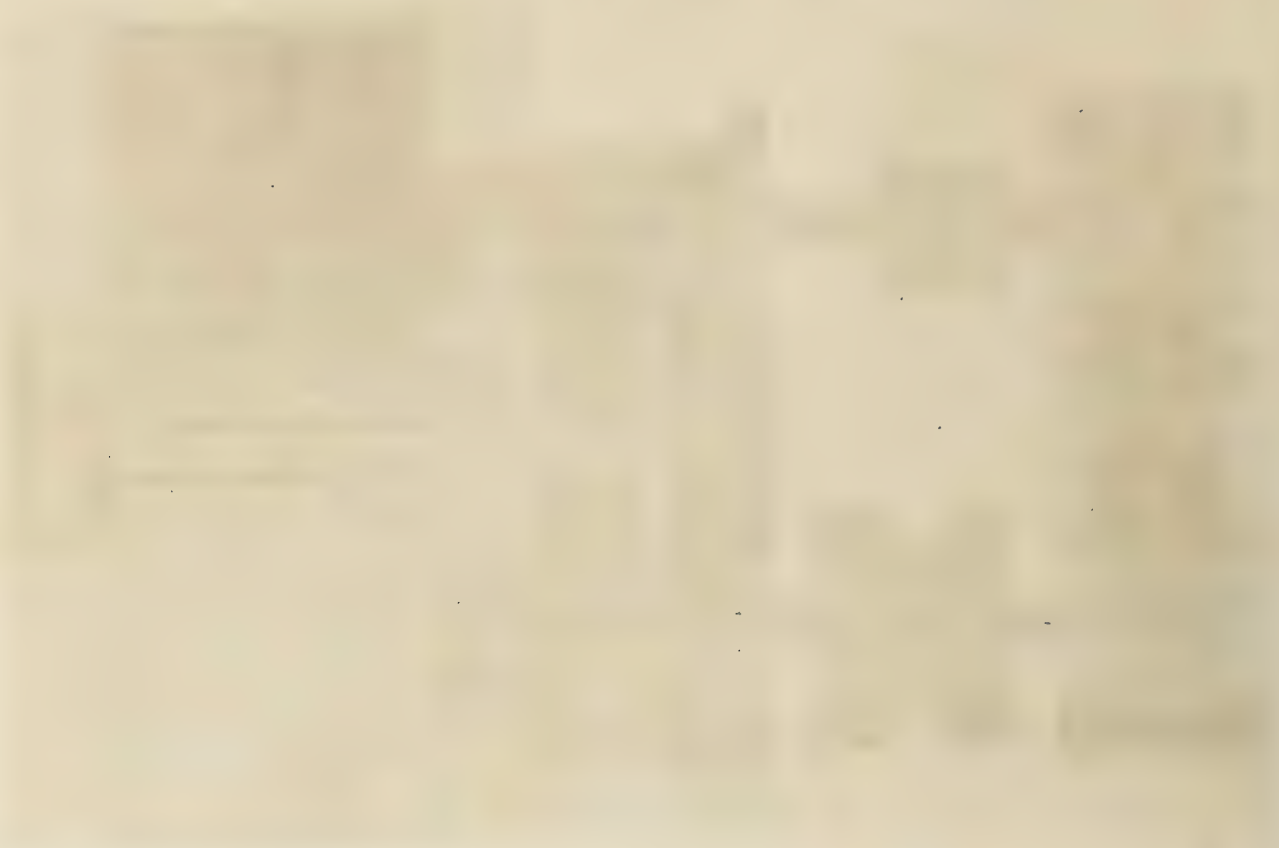
Elevation. Fig. 3.





Plan Fig. 1.

J. Farey delin. Published as the Act directs, 1812, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row. Engraved by W. Lowry.

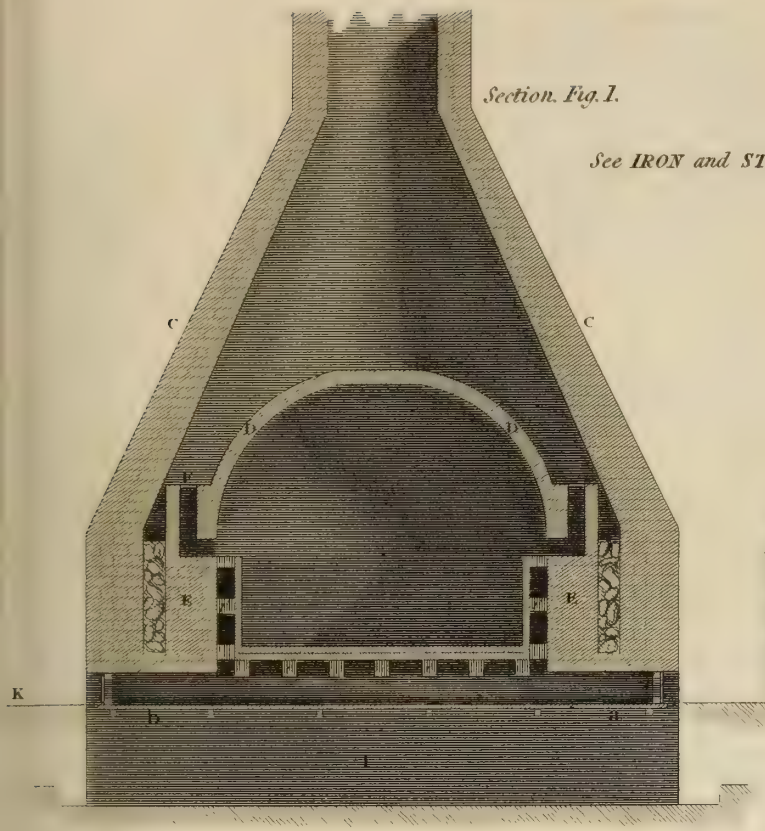


IRON MANUFACTURE.

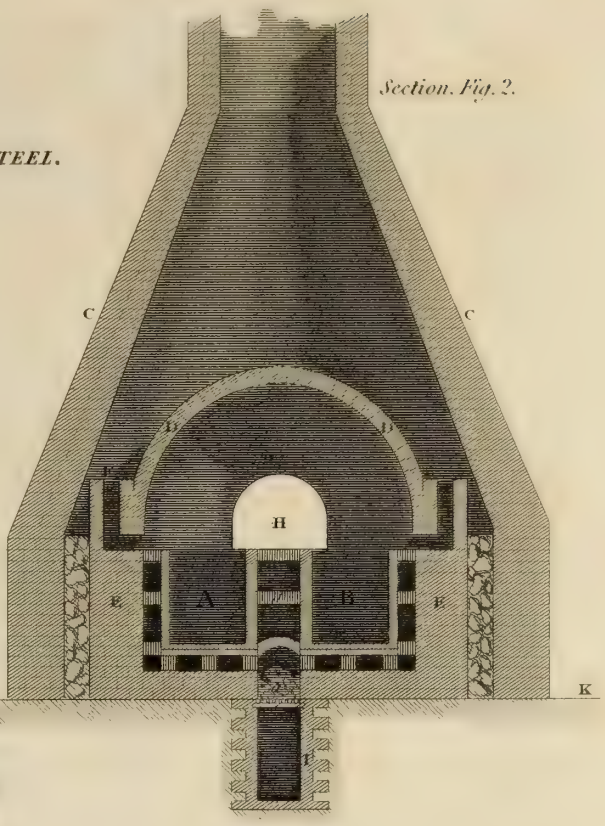
STEEL CONVERTING FURNACE.

Section. Fig. 1.

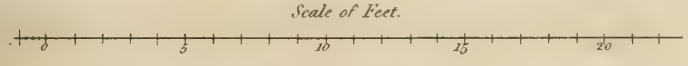
See IRON and STEEL.



Section. Fig. 2.



Scale of Feet.



Plan. Fig. 3.

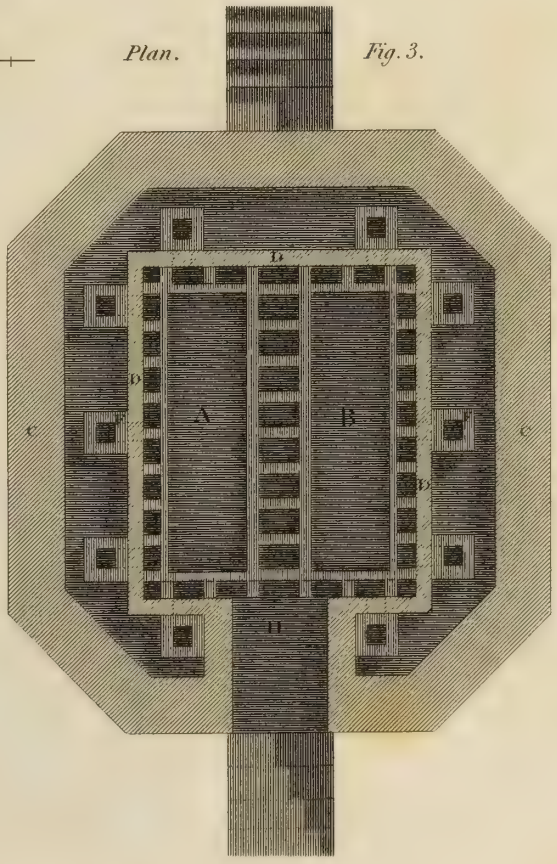


Fig. 4.

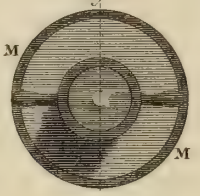
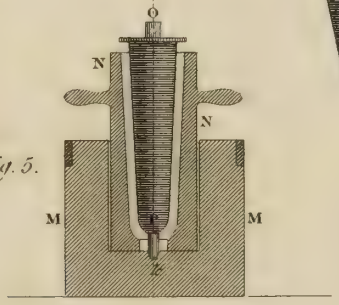


Fig. 7.

Fig. 6.

Mould for making Crucibles.

Fig. 5.



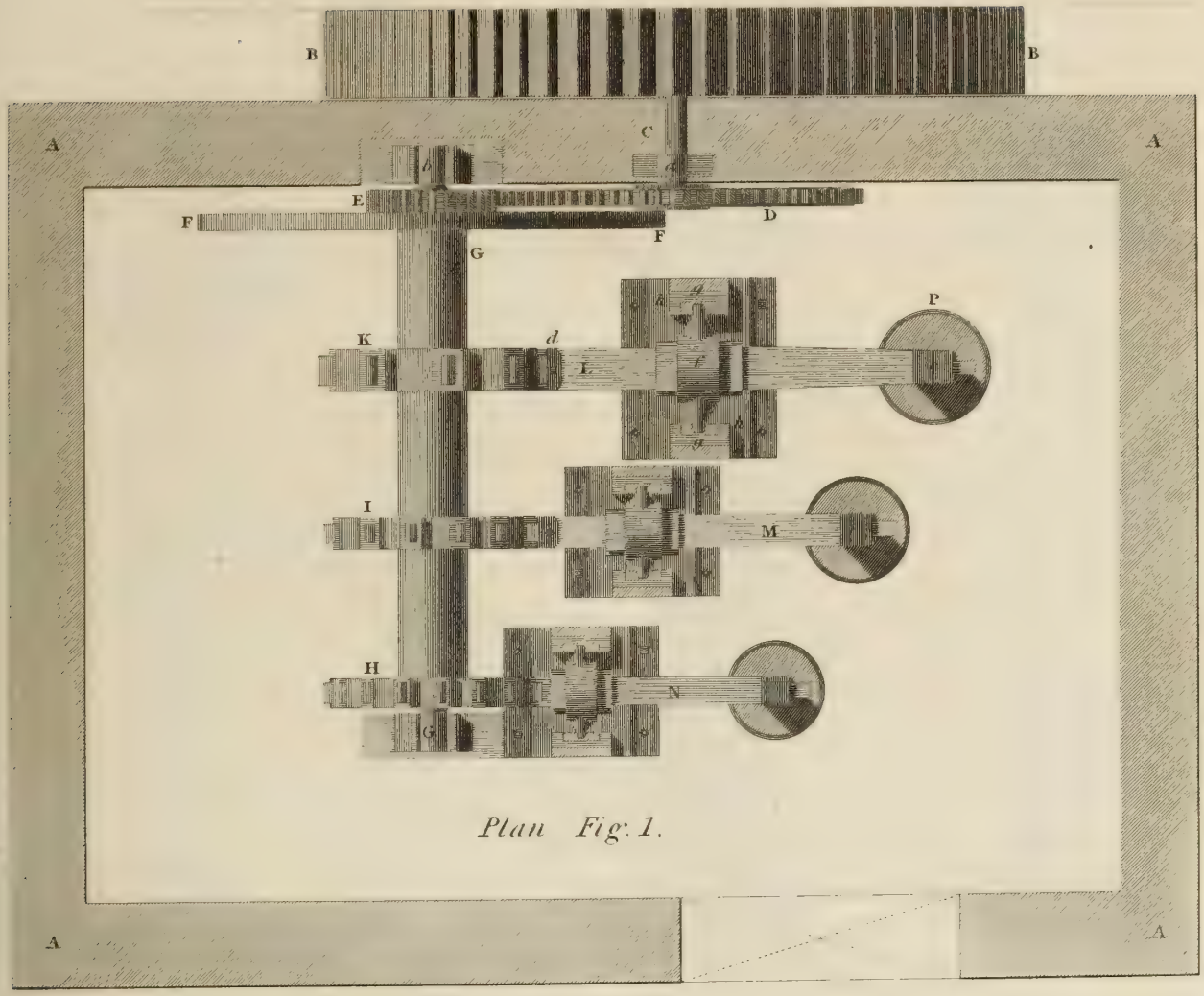
Published as the Act directs, 1812, by Longman, Hurst, Rees, Orme, and Brown, Paternoster Row.

Lowry sculp.

IRON MANUFACTURE.

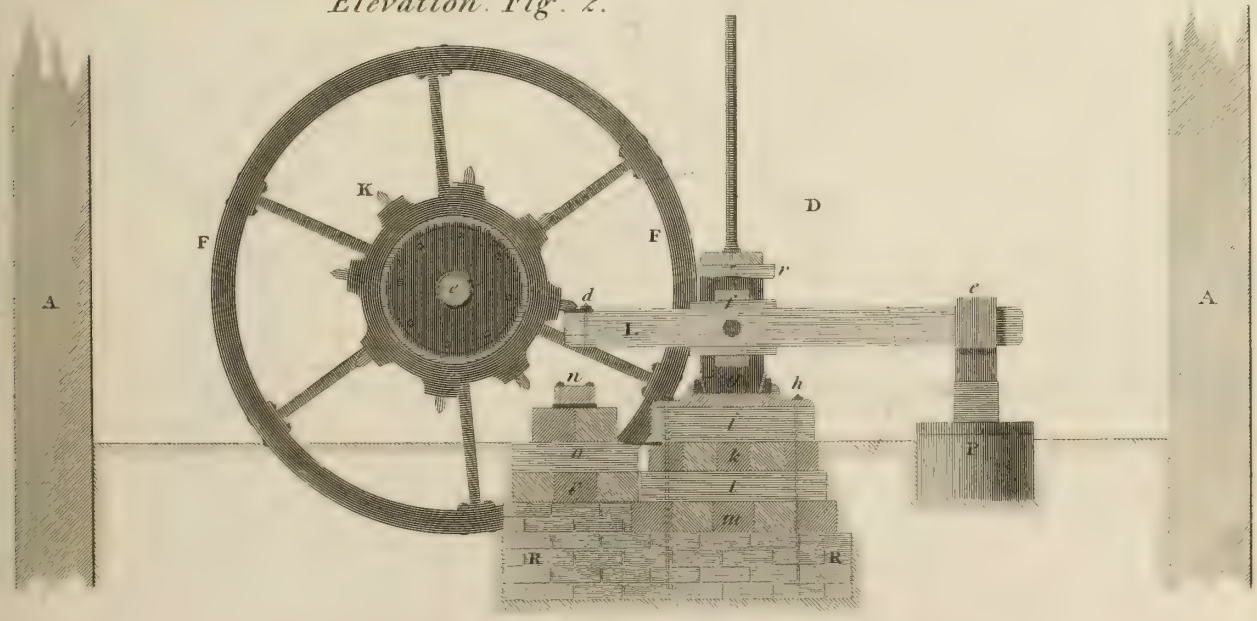
MILL FOR TILTING STEEL,

by Mr. Smeaton.



Plan Fig. 1.

Elevation Fig. 2.



delin.

Published as the Act directs, 1814, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Engraved by W. Lowry.

LAMPS.

Argand's.

Fig. 1.

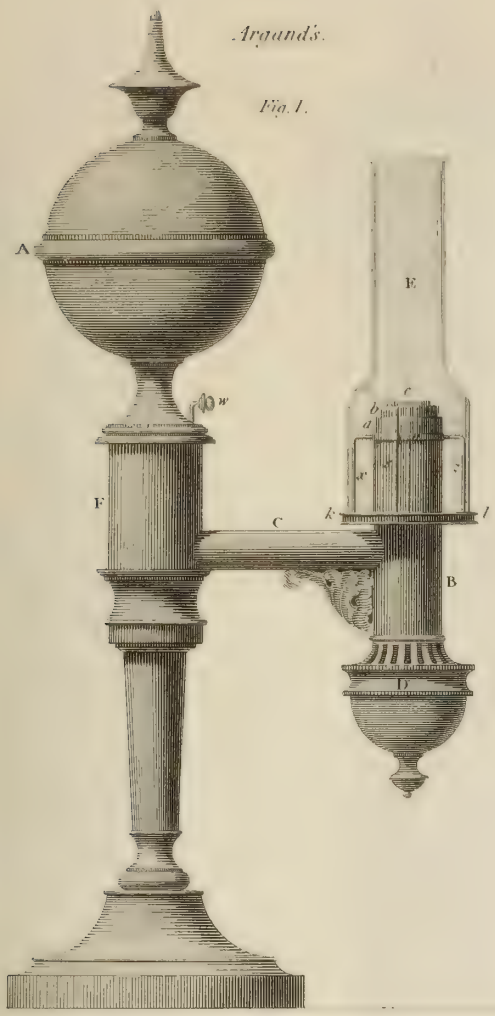
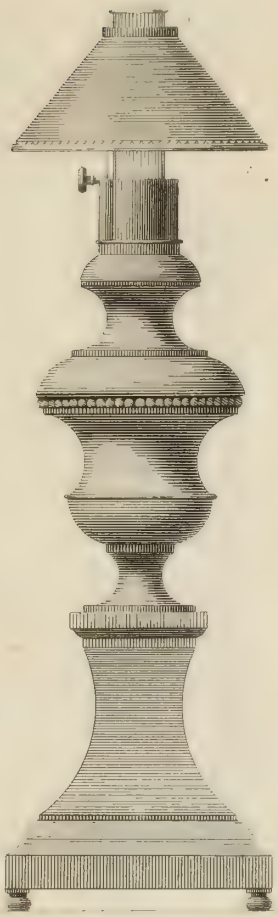


Fig. 6.



Mr. Kier's.

Fig. 5.

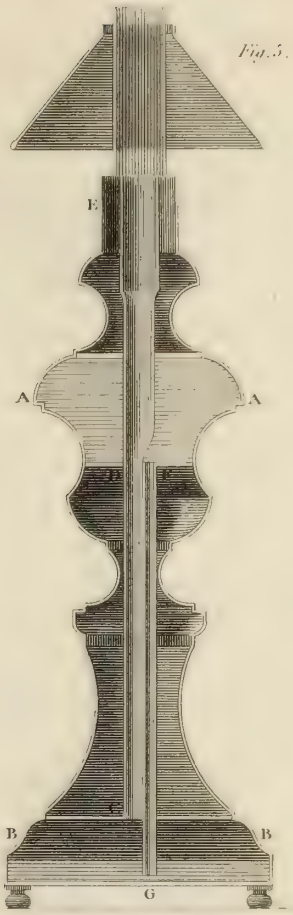
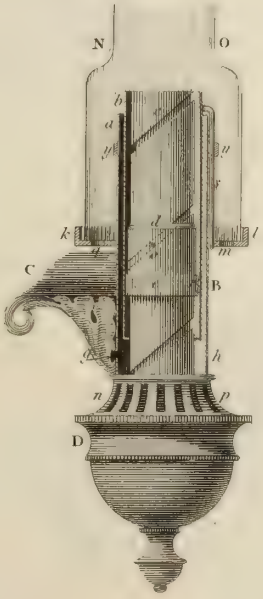


Fig. 2.



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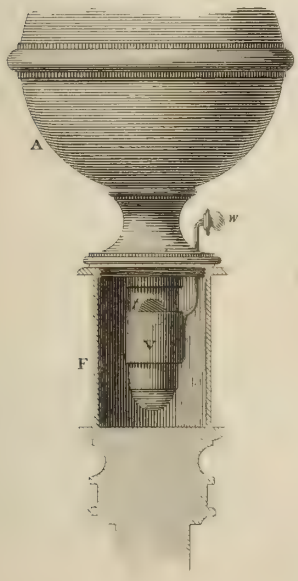


Fig. 4.

Lamp Cotton.

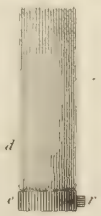
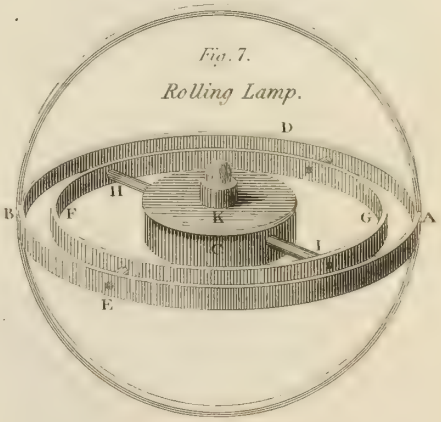


Fig. 7.

Rolling Lamp.



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Lowry sculp

Hydro-Pneumatic Lamp, by R. W. King.

Fig. 1.

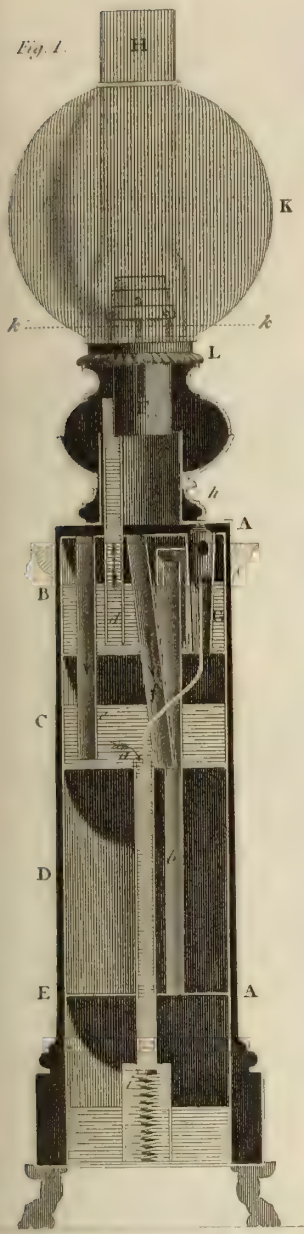


Fig. 2.

Fig. 4.

Fig. 3.

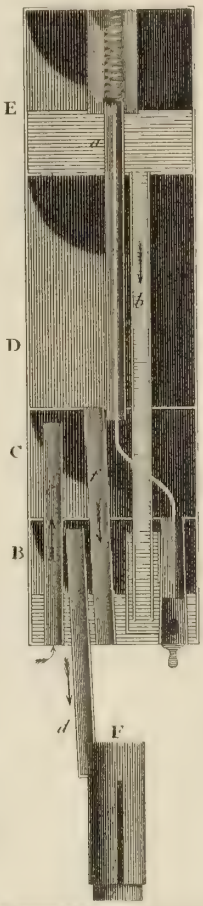
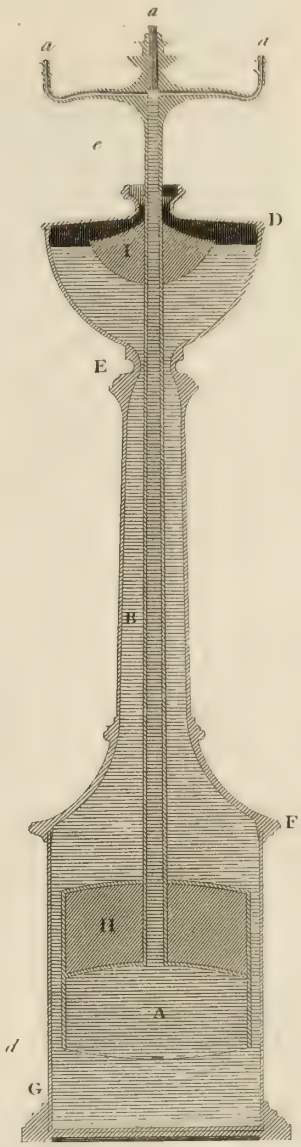


Fig. 5.

Mr. Barton's Lamp.



Porter's Automaton Lamp.

Fig. 6.

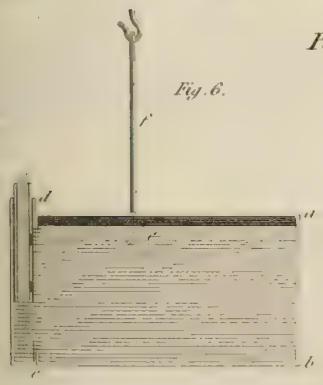
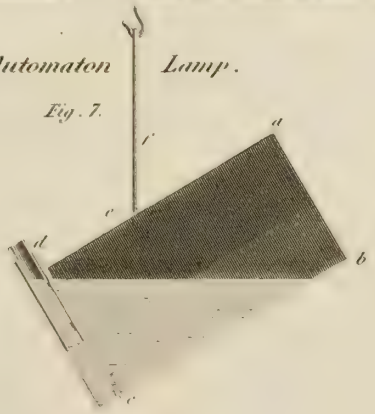


Fig. 7.



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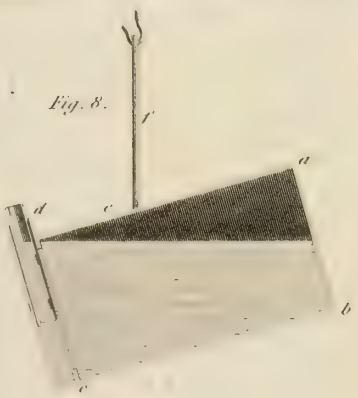


J. Farey del. Published as the Act directs, 1817, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row. Lowry sc.

LATHE.

by M.r H. Maudslay.

Fig. 1.

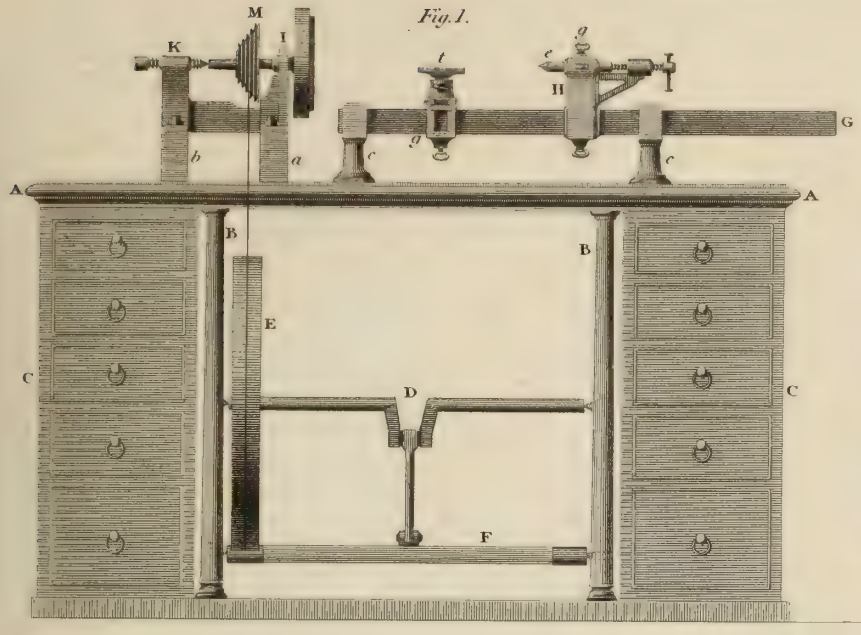
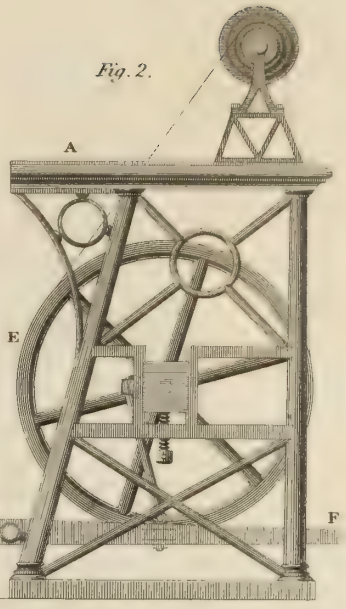


Fig. 2.



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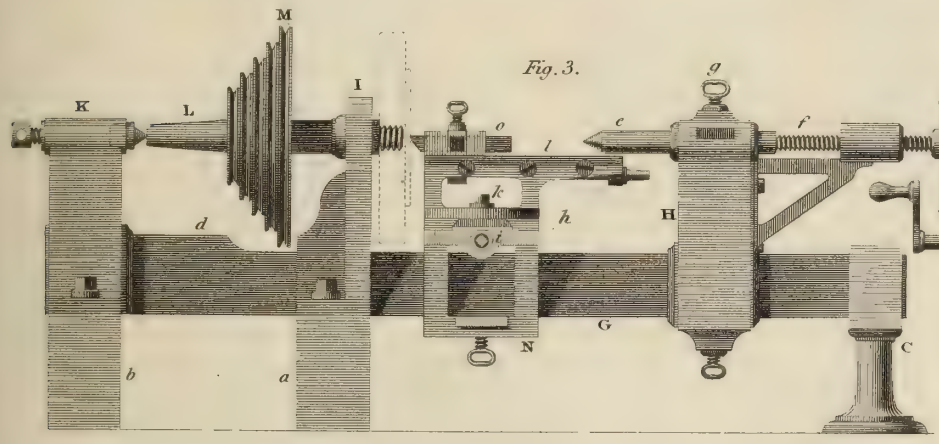

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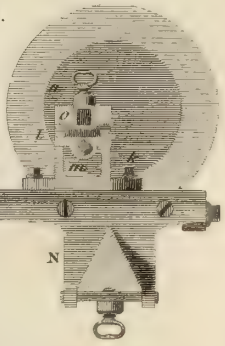

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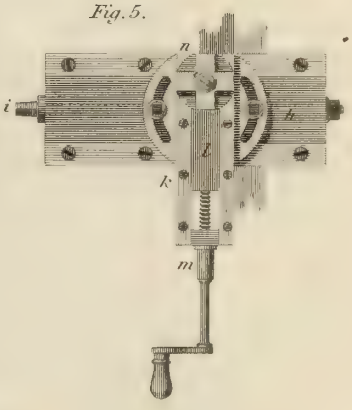

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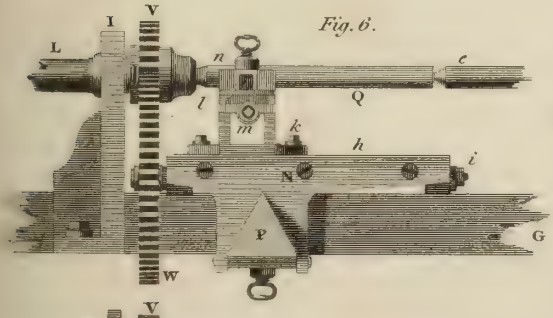

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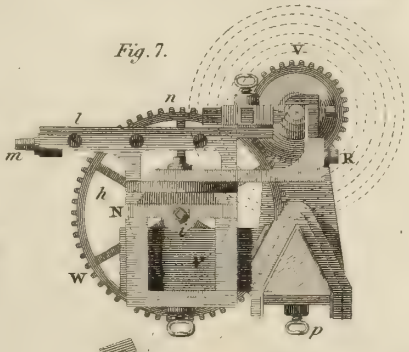


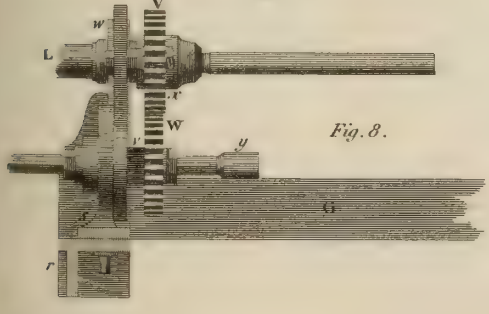


Fig. 8.

Fig. 9.

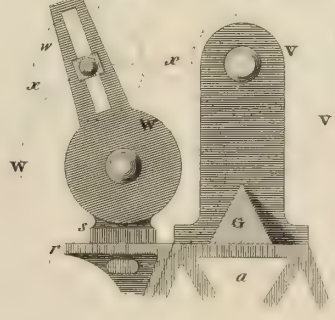
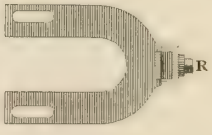


Fig. 10.



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Lowry sculp.

LIGHT HOUSE.

LIGHT HOUSE on the Eddystone Rock.

Fig. 1.

Fig. 2.

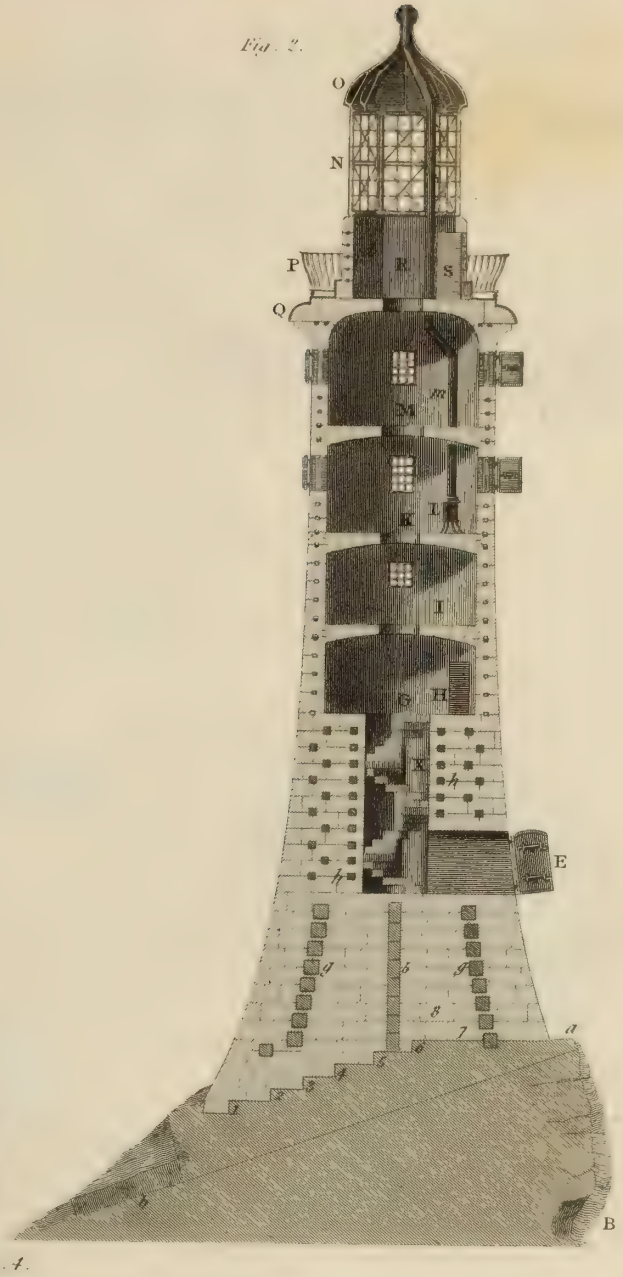
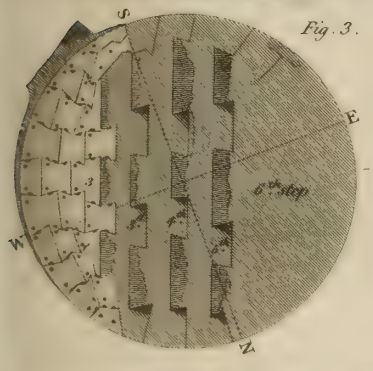


Fig. 4.

Fig. 3.



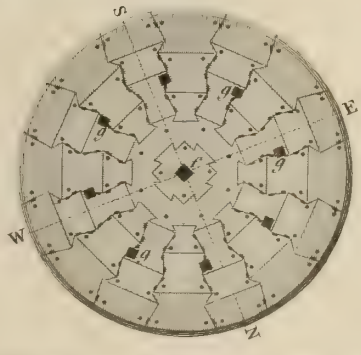


Fig. 5.

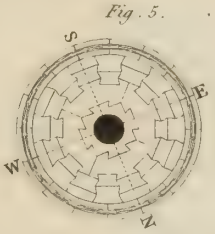


Fig. 7.

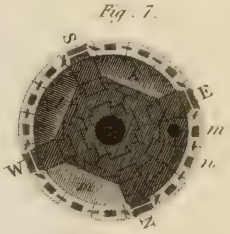


Fig. 6

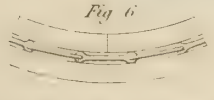


Fig. 8.

0 5 10 15 20 25 30 35 40 45 50 55 60 65 70 75 80 85 Feet

Farey, delin.

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Lowry, Sc

MAGNETISM.

COMPASS.

PLATE I.

Fig. 1.

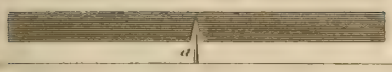


Fig. 2.

Fig. 3.

Fig. 5.

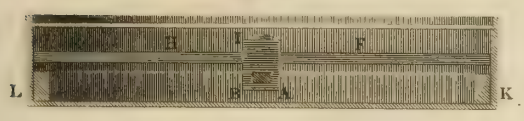


Fig. 4.

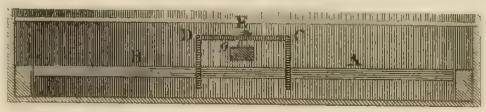


Fig. 8.

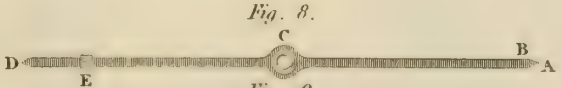


Fig. 9.

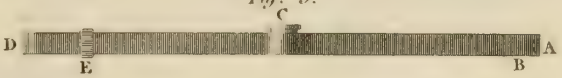


Fig. 11.

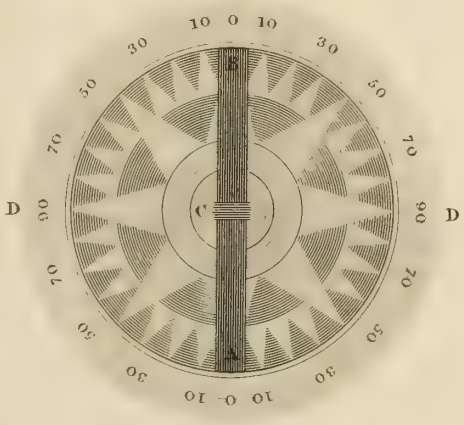


Fig. 7.

Fig. 6.

Fig. 10.

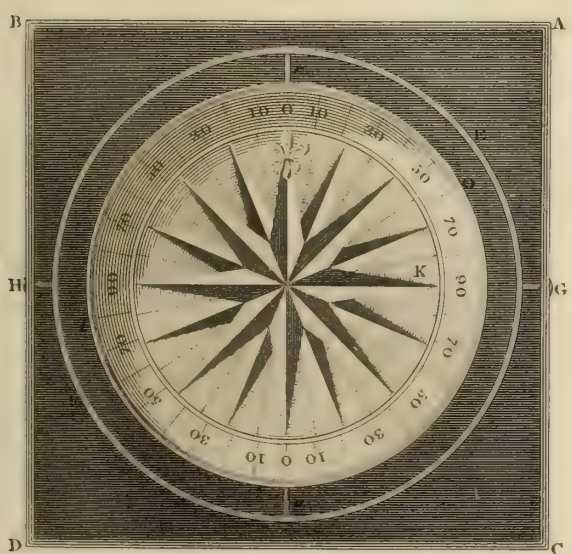
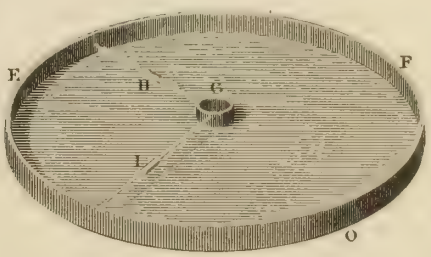


Fig. 12.



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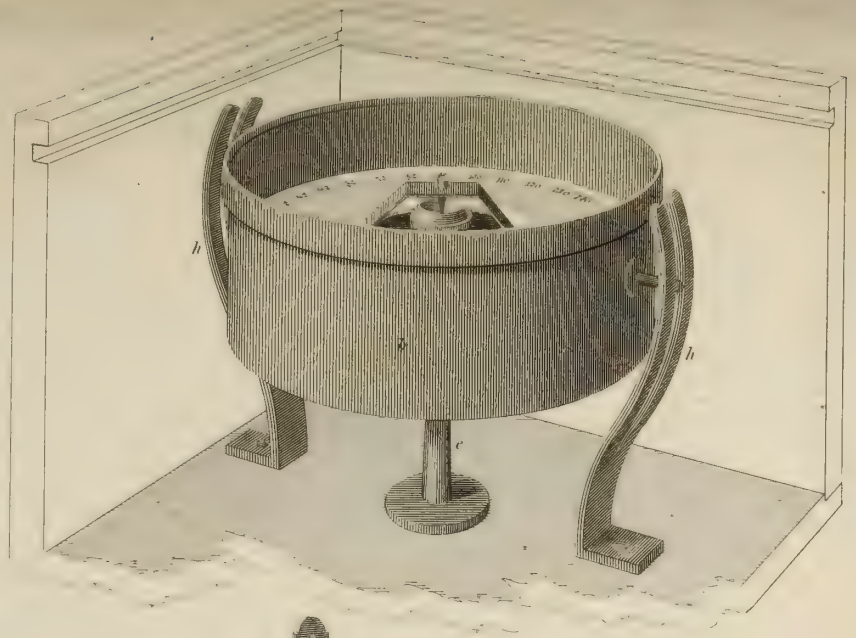

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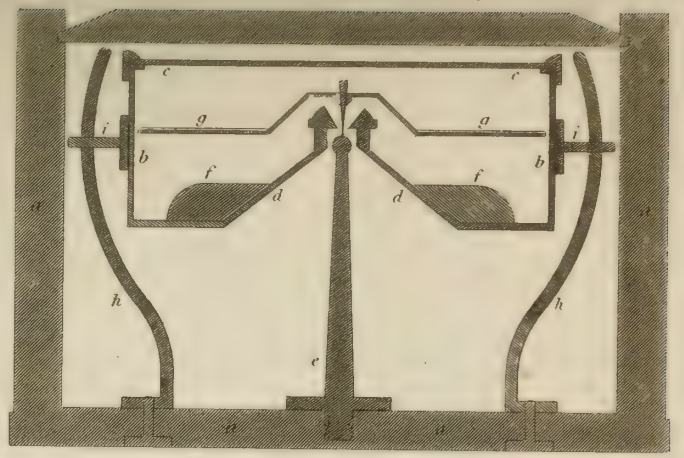

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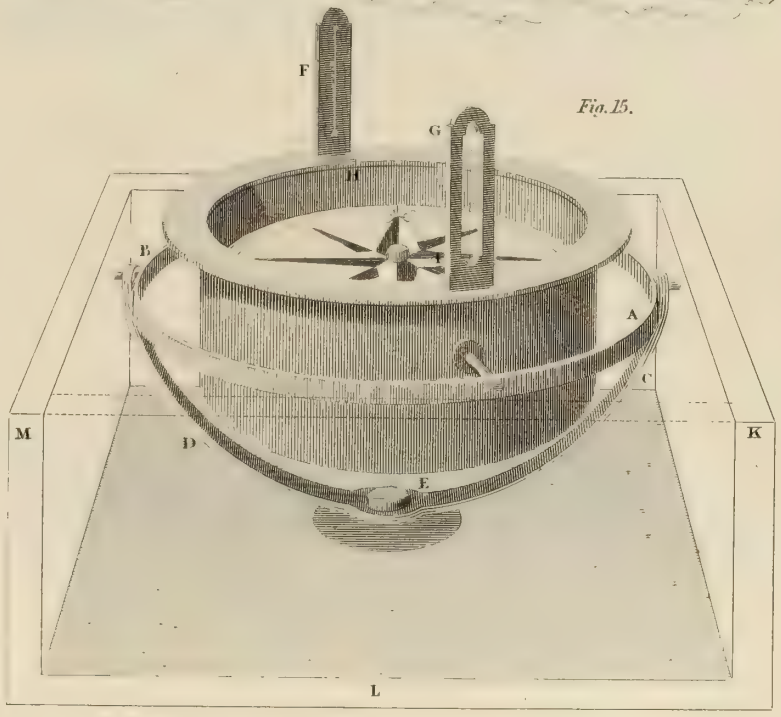

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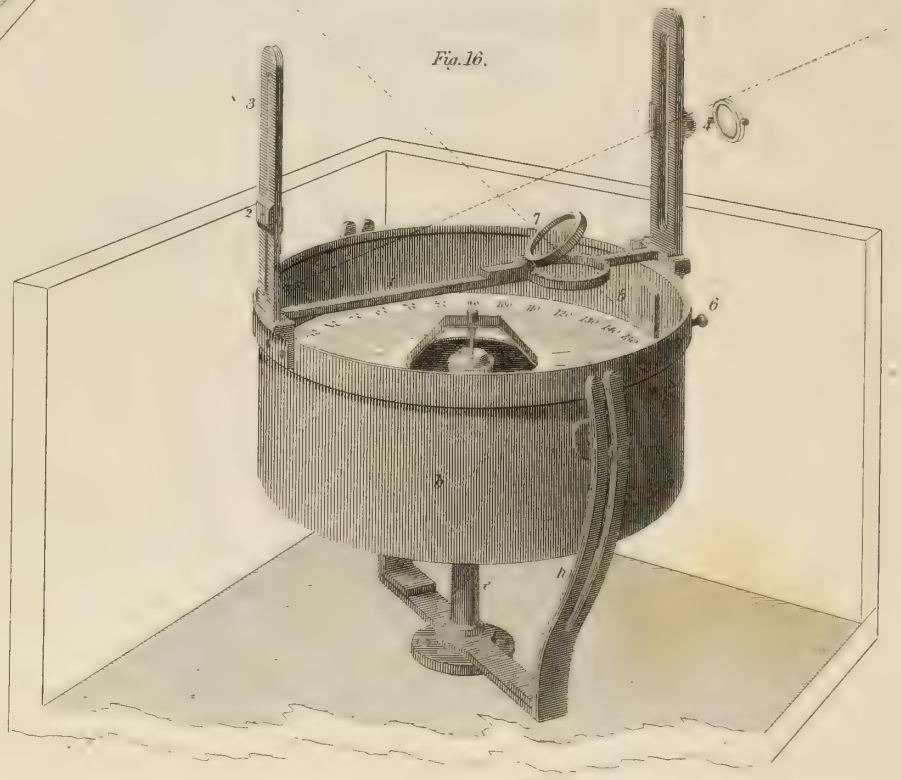

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Lowry sculp.

Fig. 17.

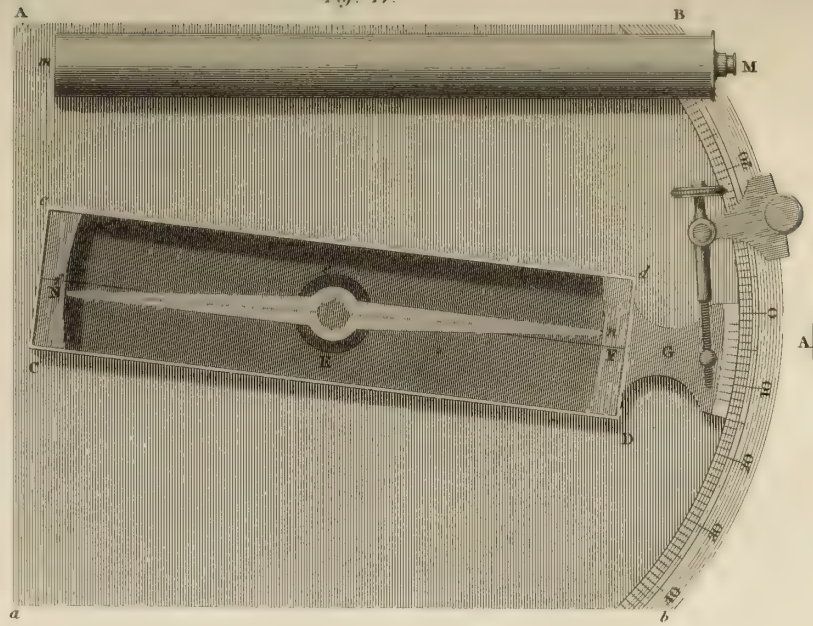


Fig. 19.

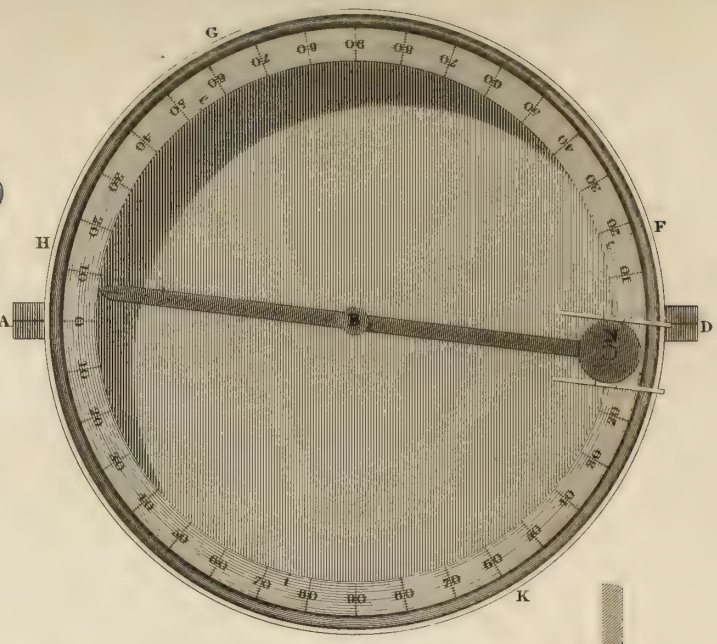


Fig. 20.

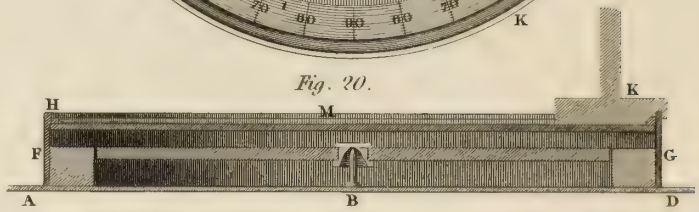


Fig. 18.

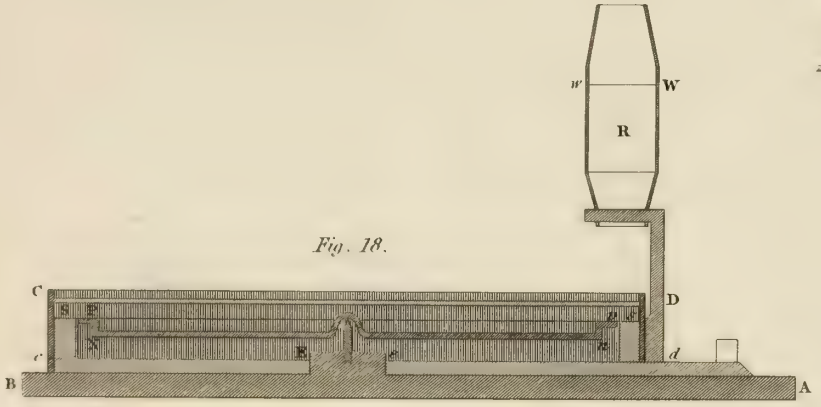


Fig. 22.

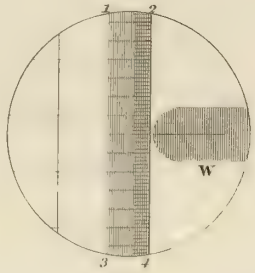


Fig. 21.

Published as the Act directs, 1808, by Longman, Hurst, Rees & Orme, Paternoster Row.

Engraved by Wilson Lowry.

MAGNETISM.

DIPPING.

Fig. 22.

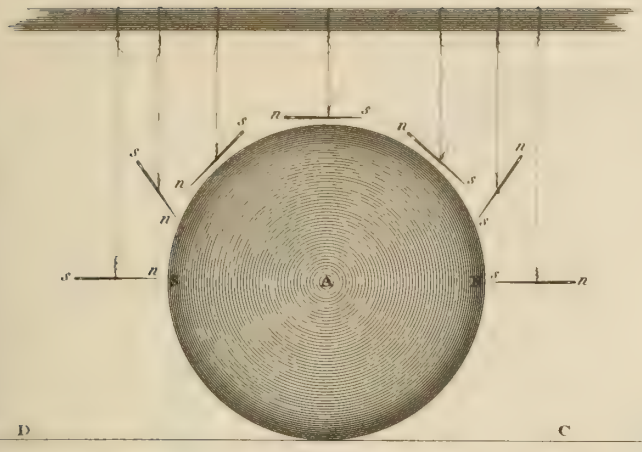
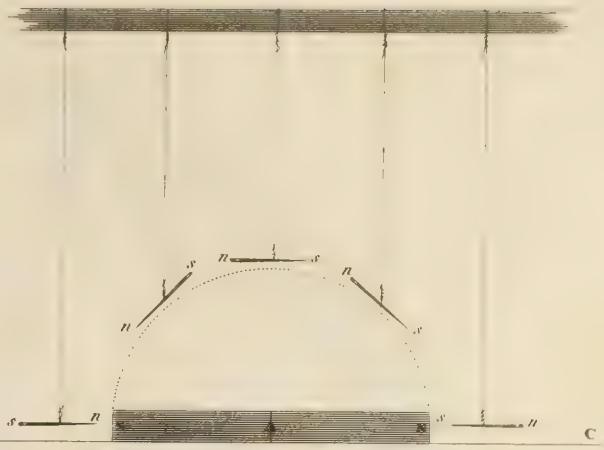


Fig. 23.



(for Fig. 27, see the next Plate)

Fig. 29.

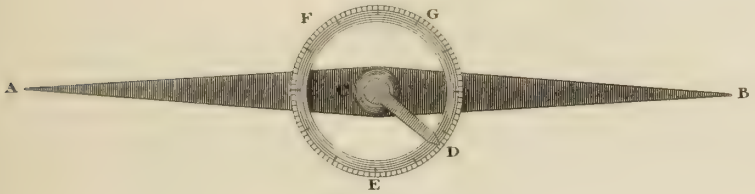


Fig. 24.

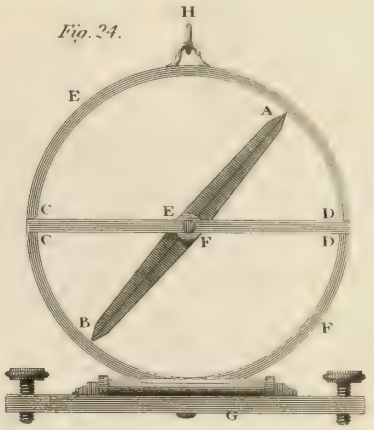


Fig. 30.

Dipping Needle by D.r Lorimer

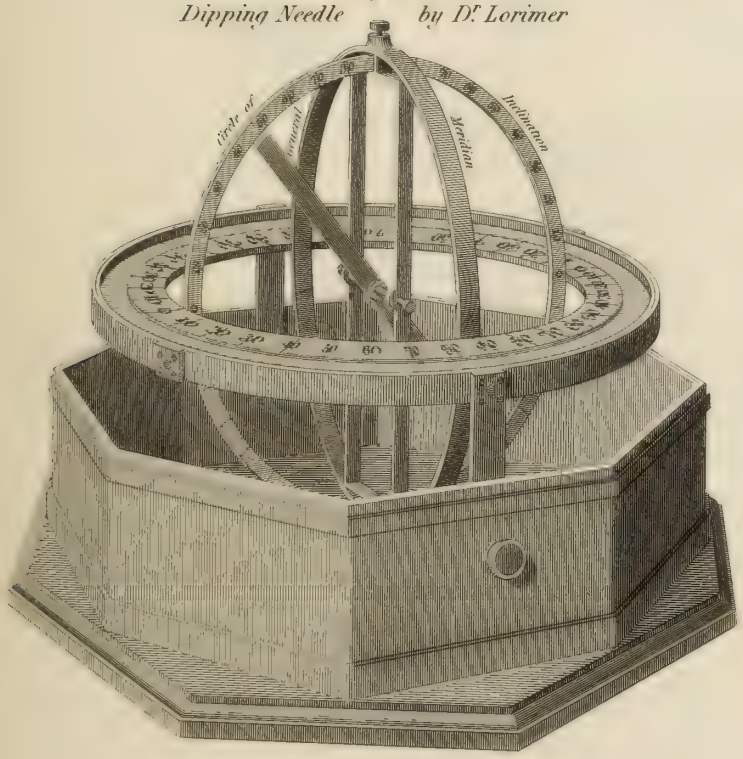


Fig. 25.

Fig. 26.

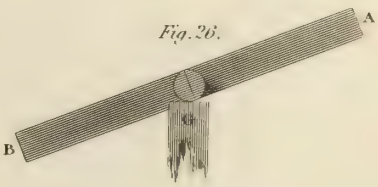
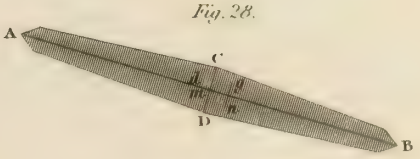
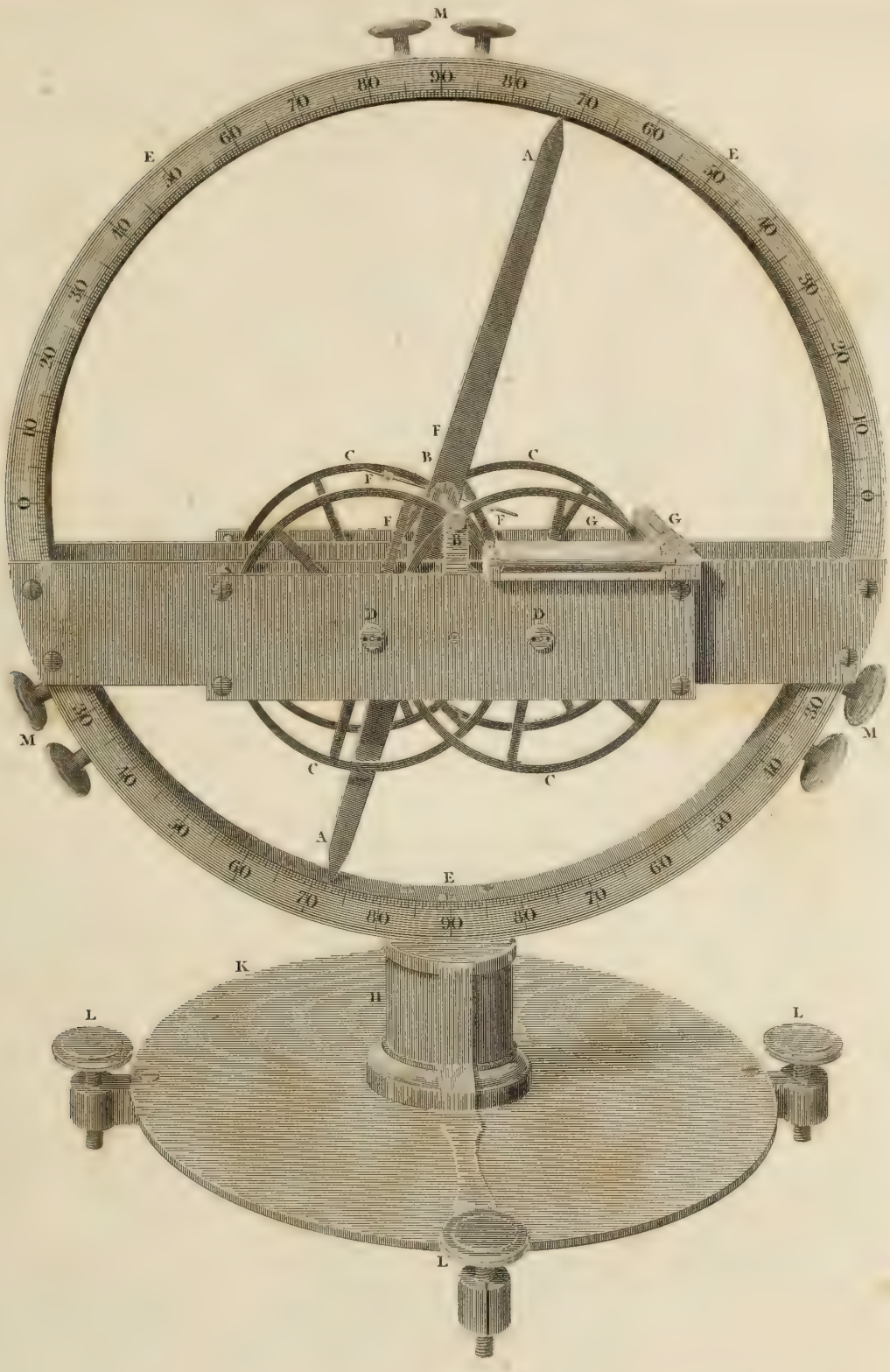


Fig. 28.



Published as the Act directs, 1816, by Longman, Hurst, Rees, Orme, & Brown, Paternoster Row, London.

Dipping Needle made by M^r. Nairne for the Board of Longitude, on the Plan of the Rev^d. M^r. Mitchel.



Published as the Act directs, 1810, by Longman, Hurst, Rees & Orme, Paternoster Row.

Engraved by Wilson Lowry.

MAGNET.

Fig. 1

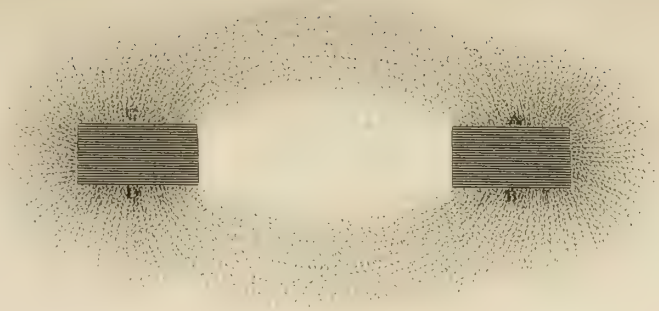


Fig. 2.

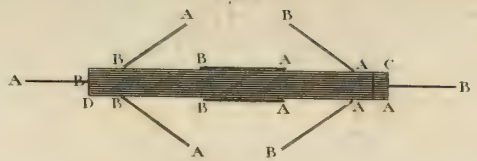


Fig. 3.

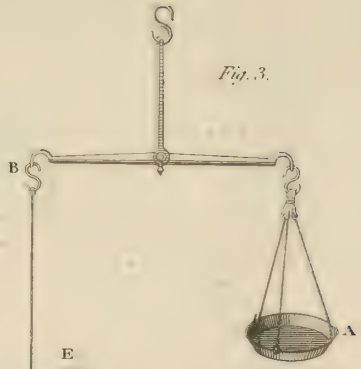


Fig. 5.

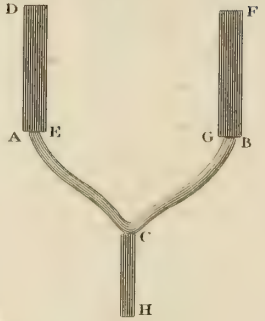


PLATE VII.

Fig. 1.

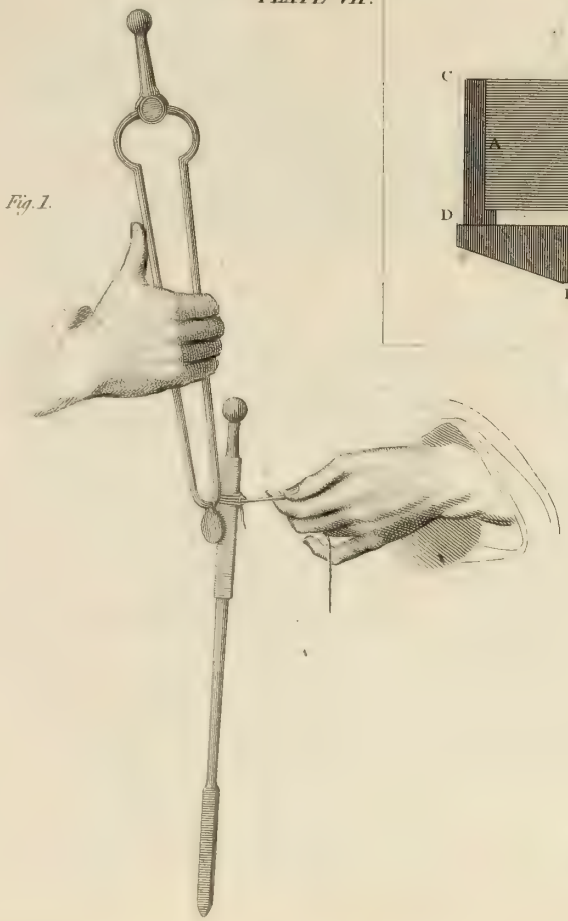
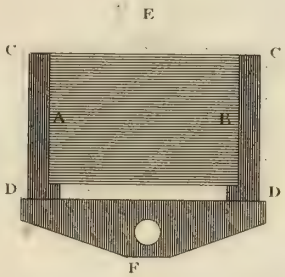


Fig. 7.



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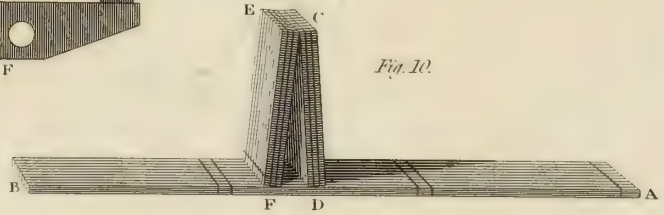


Fig. 4.

Fig. 6.

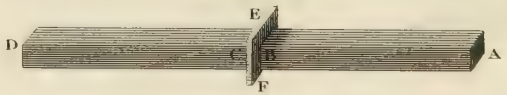


Fig. 11.

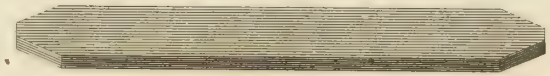


Fig. 8.

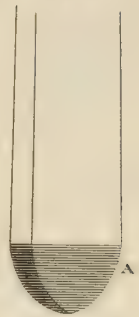


Fig. 9.

Fig. 12.

Published as the Act directs, 1812, by Longman, Hurst, Rees, Orme and Brown, Paternoster Row, London.

Lowry sculp

MAGNETISM.

MAGNET.

Fig. 2.

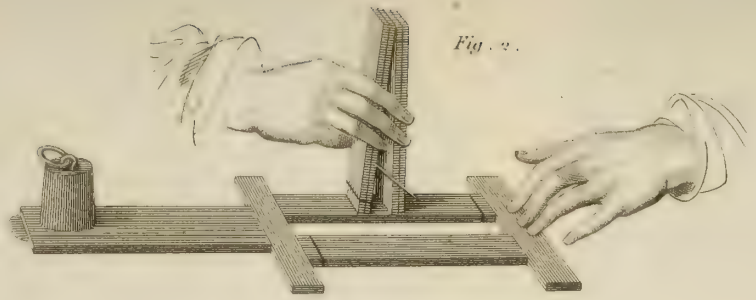
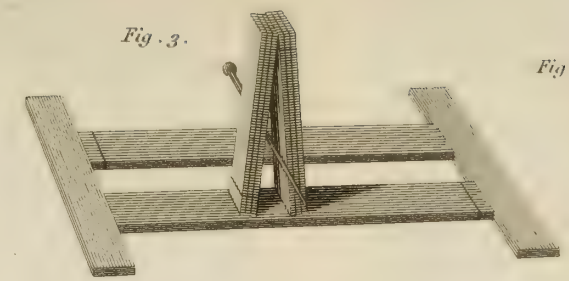


Fig. 3.



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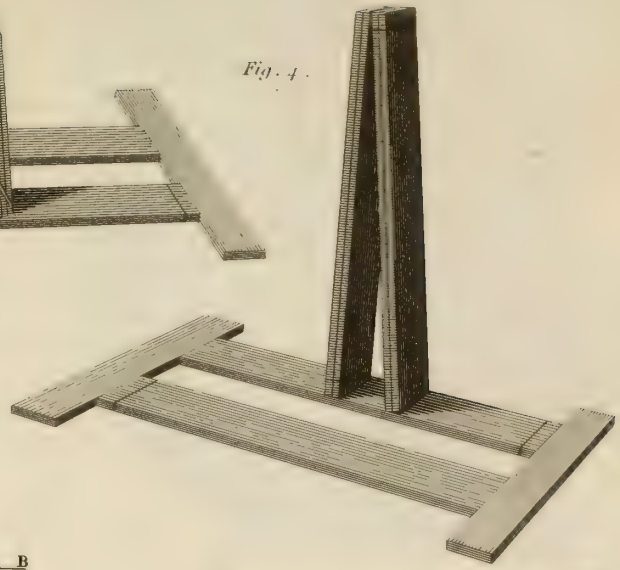

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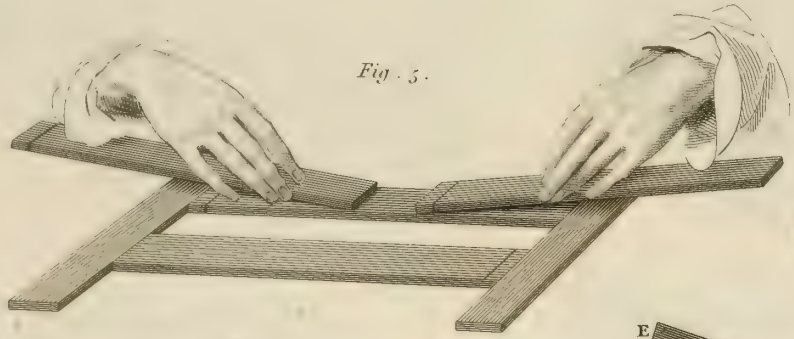


Fig. 7.

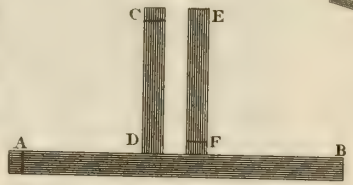


Fig. 6.

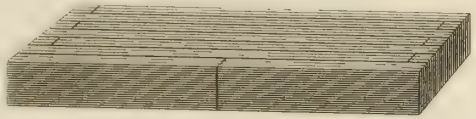
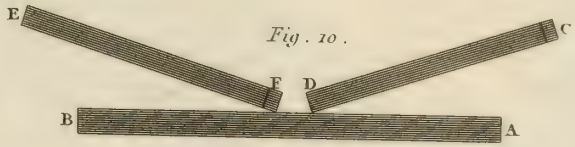


Fig. 10.



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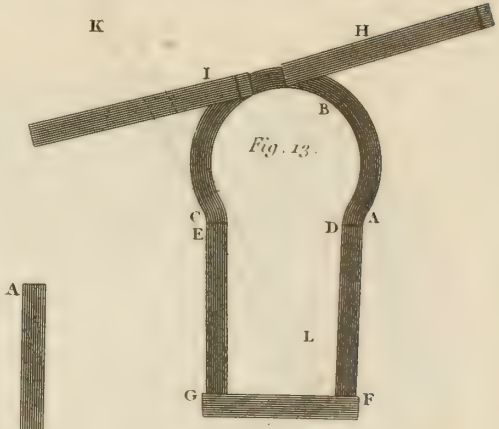
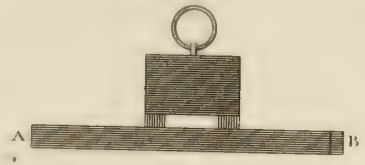


Fig. 13.

Fig. 11.



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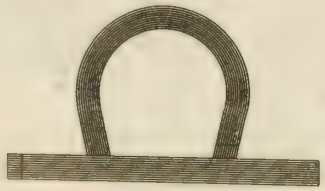
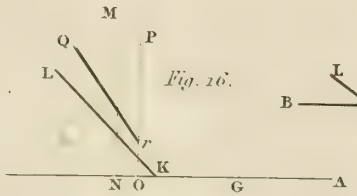


Fig. 16.



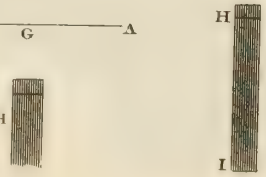
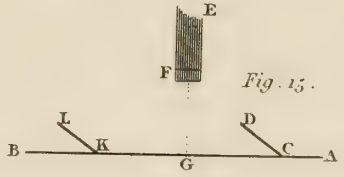


Fig. 15.



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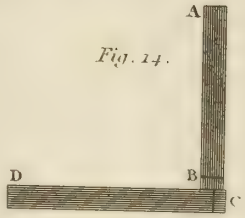

Fig. 8.

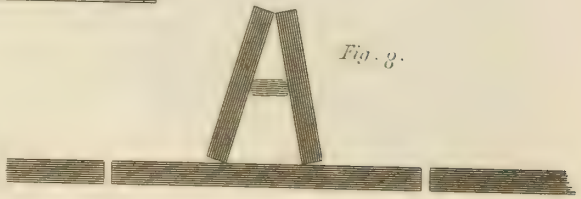

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Fig.2.
Incertain.

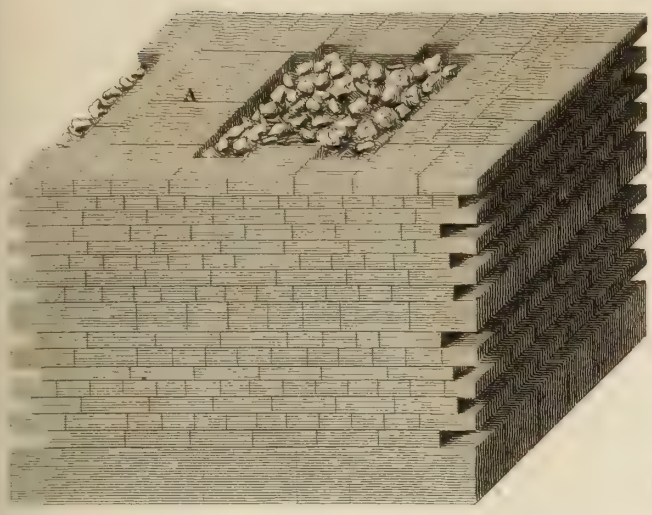


Fig.1.
Reticulated.

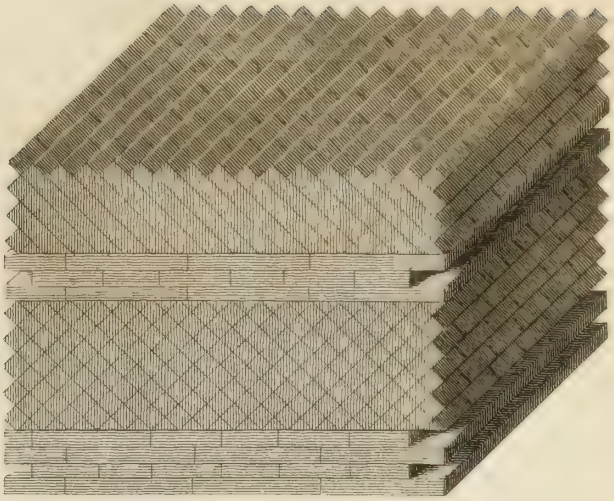


Fig.4.
Pseudisodomum.

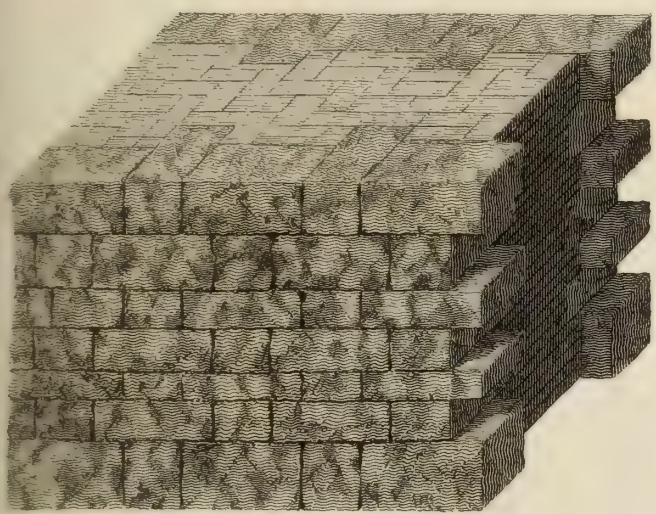


Fig.3.
Isodomum.

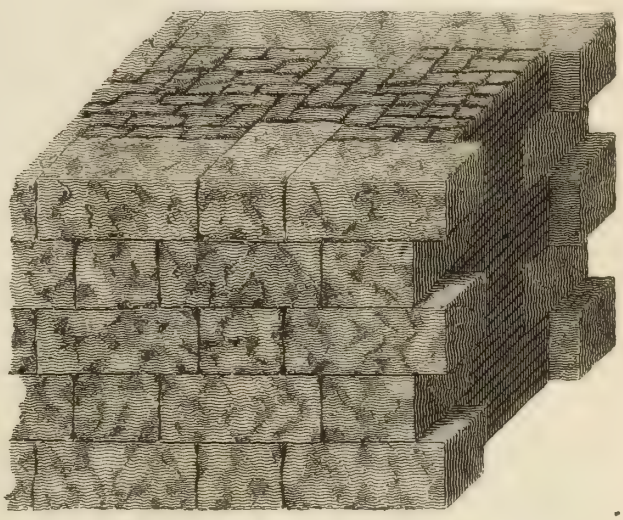


Fig.6.
Greek Emplection.

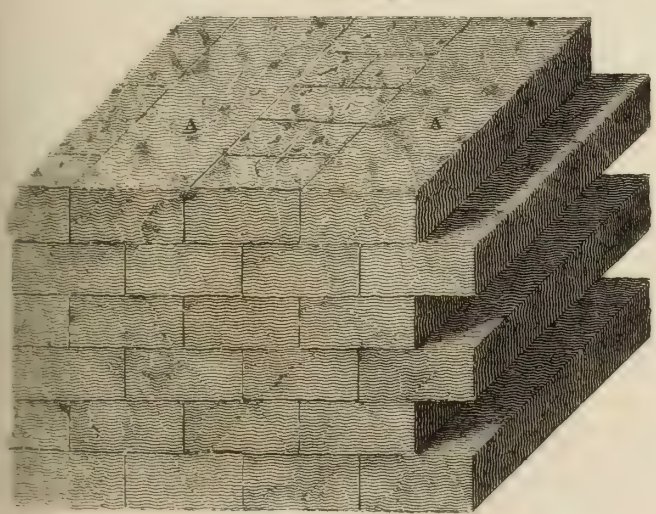
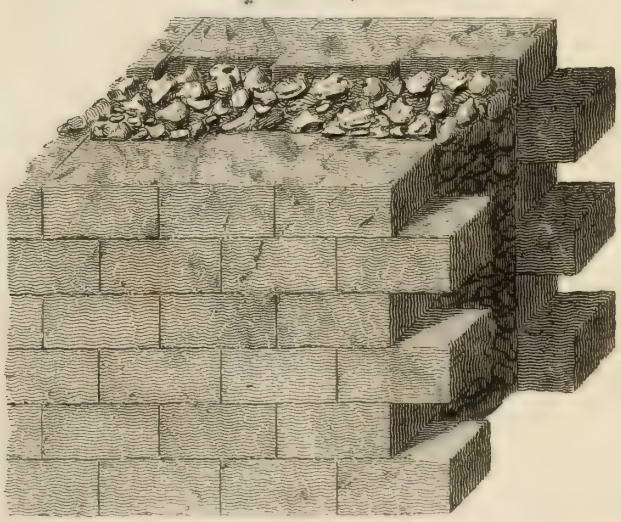


Fig.5.
Roman Emplection.



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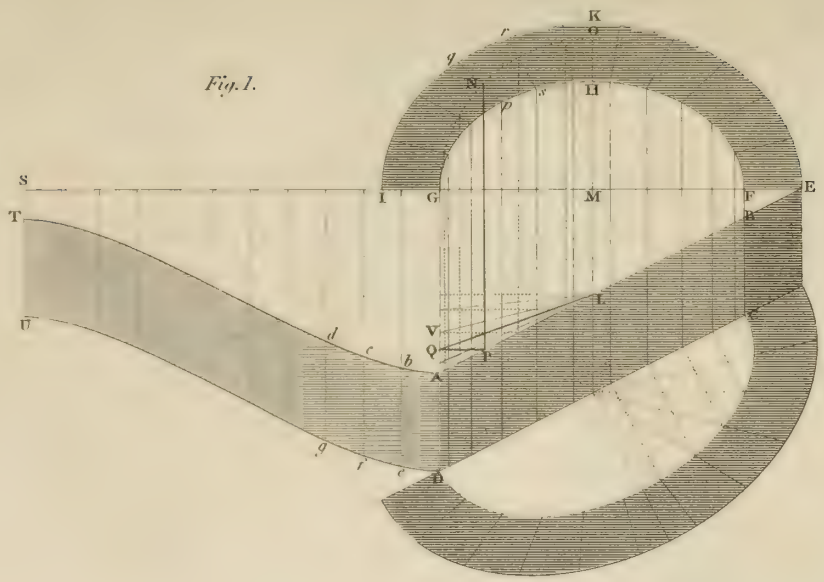
Lowry sculp.

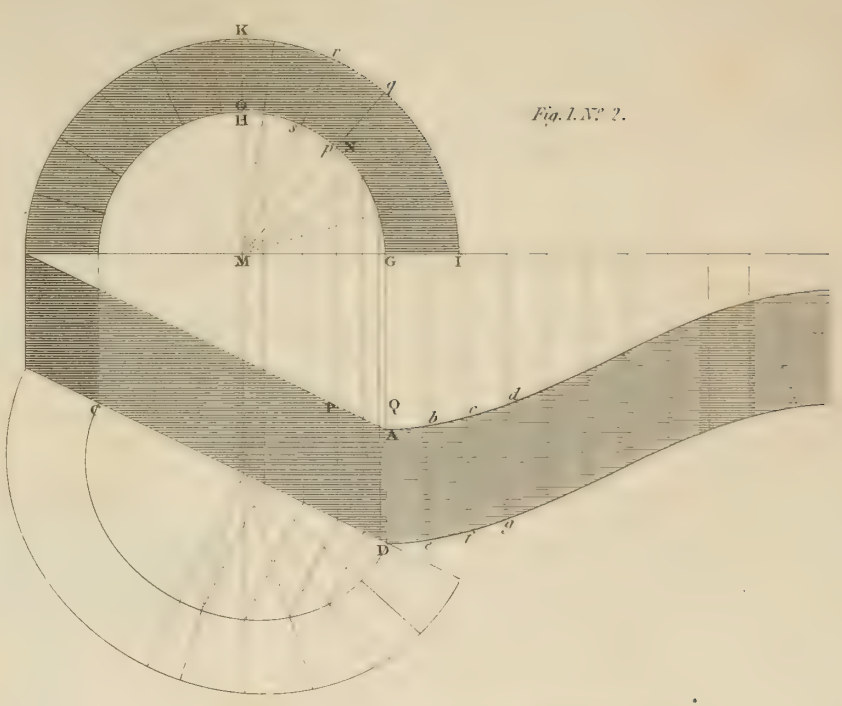
PLANO-CYLINDROIDIC ARCH.

Fig. 1.



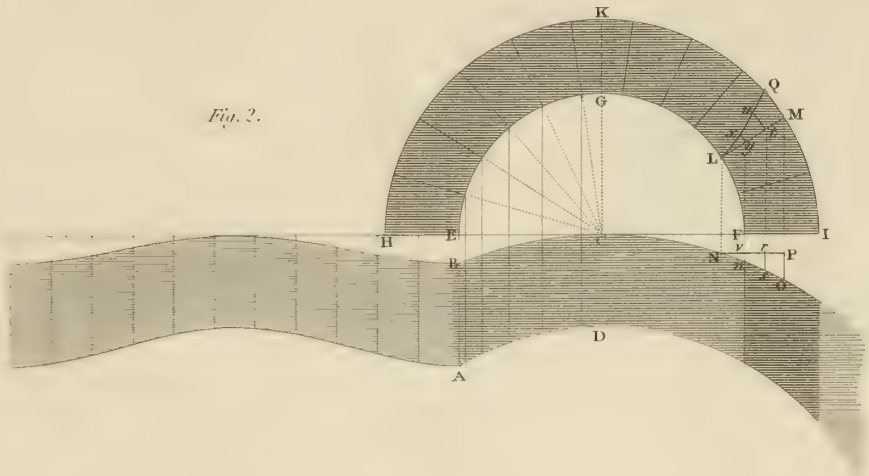
PLANO CYLINDRIC ARCH.

Fig. 1. N° 2.



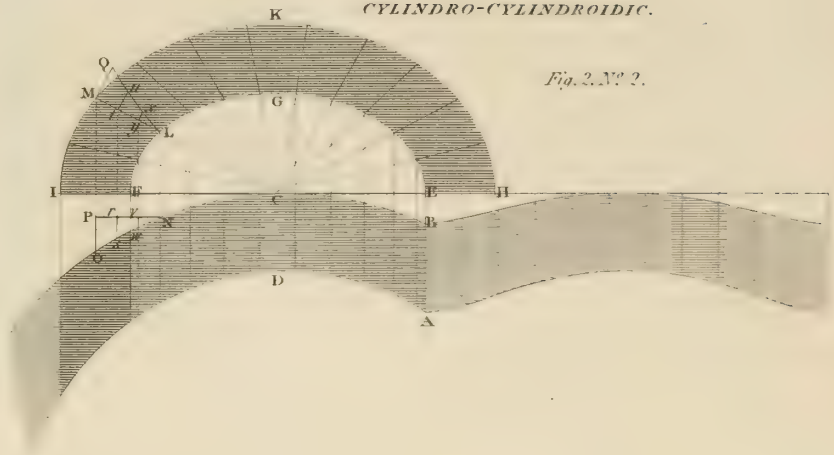
CYLINDRO-CYLINDRIC.

Fig. 2.



CYLINDRO-CYLINDROIDIC.

Fig. 2. N° 2.



Published as the Act directs 3d by Longman Hurst Rees Orme & Brown Paternoster Row, 1820.

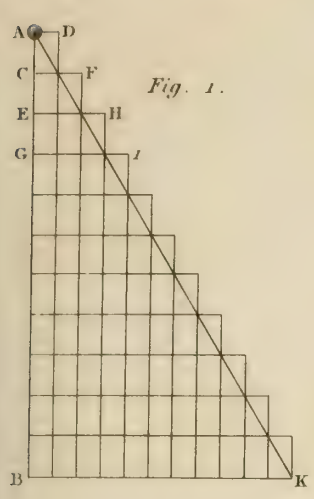


Fig. 1.

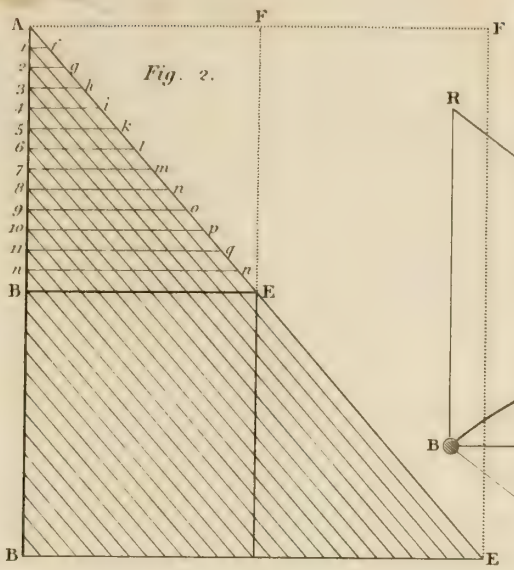


Fig. 2.

ANGLE of Elevation.

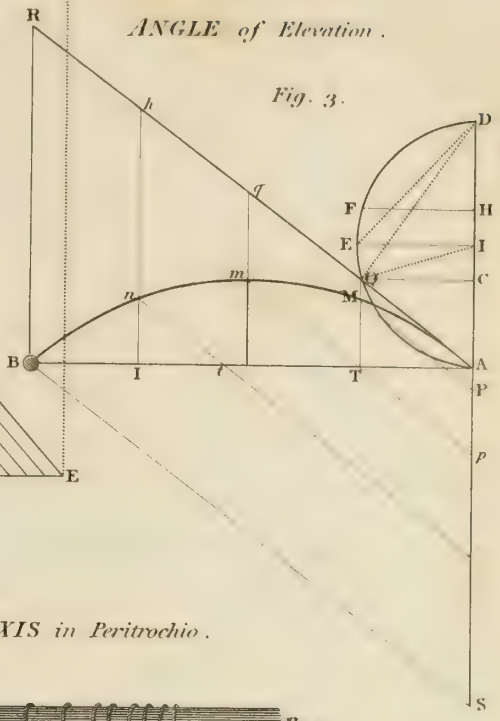


Fig. 3.

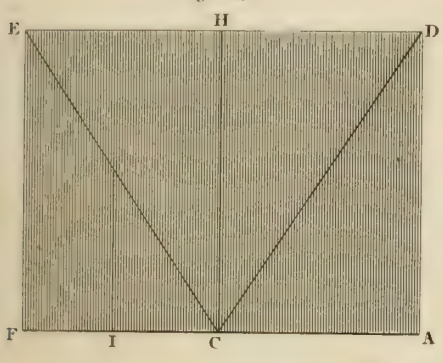
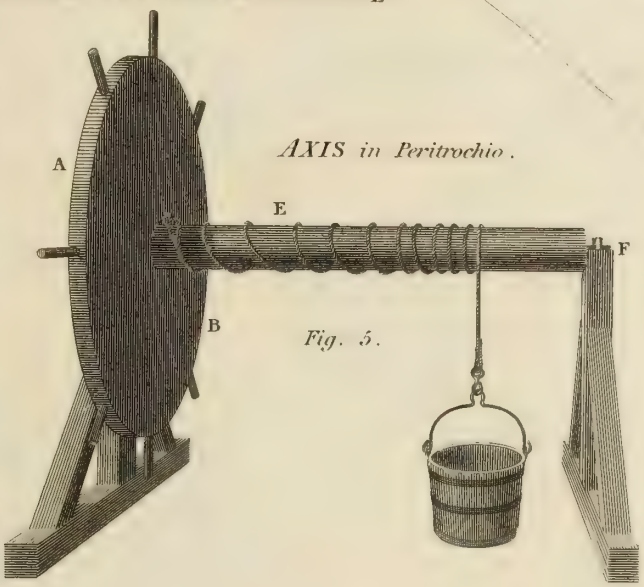


Fig. 4.



AXIS in Peritrochio.

Fig. 5.

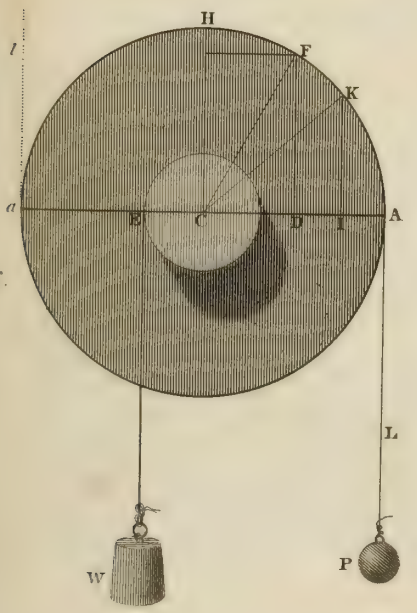


Fig. 6.

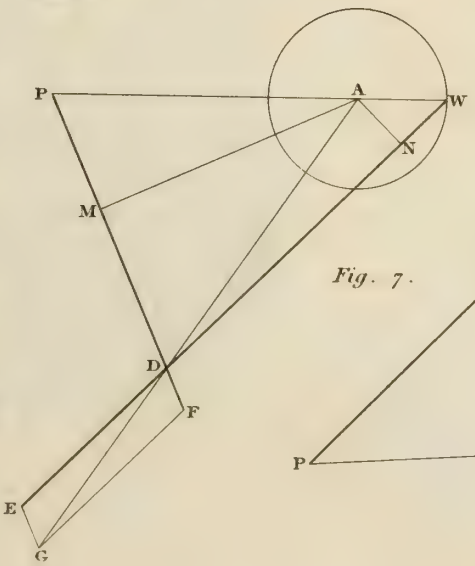


Fig. 7.

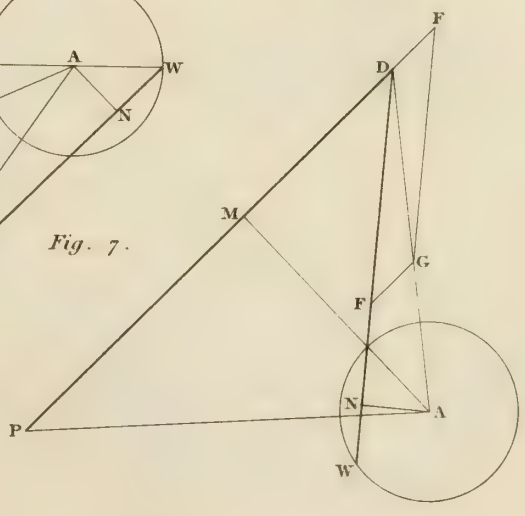


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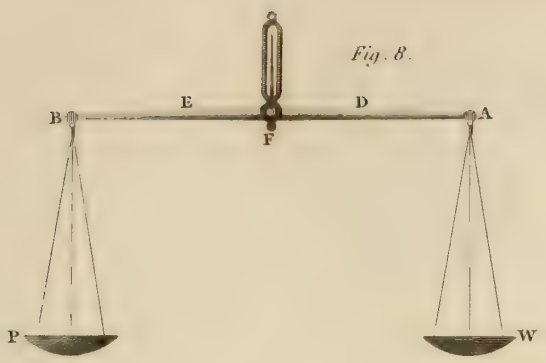
Fig. 8.



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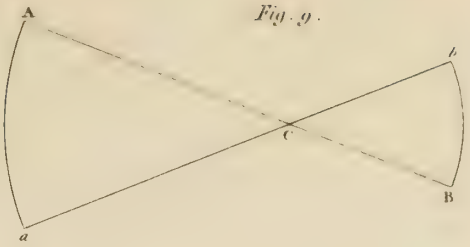

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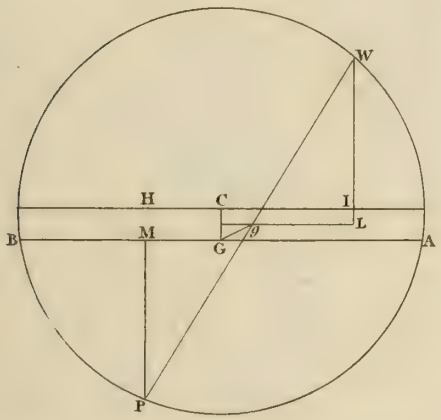

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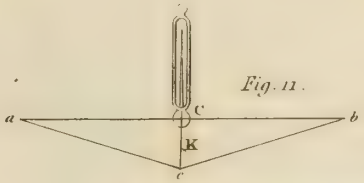
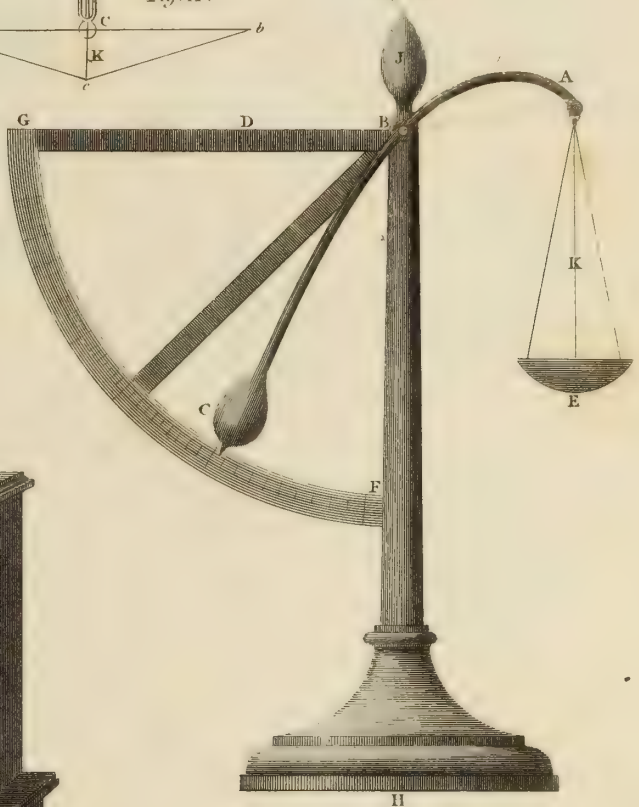


Fig. 12.



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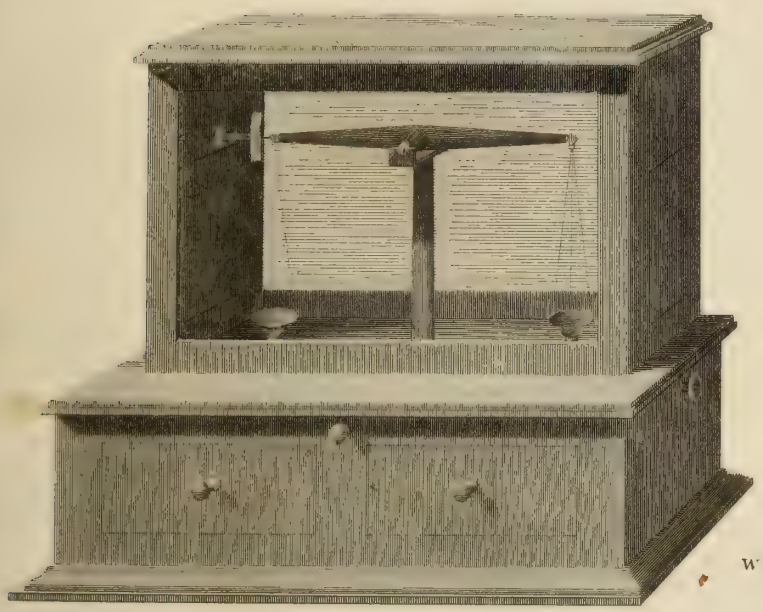

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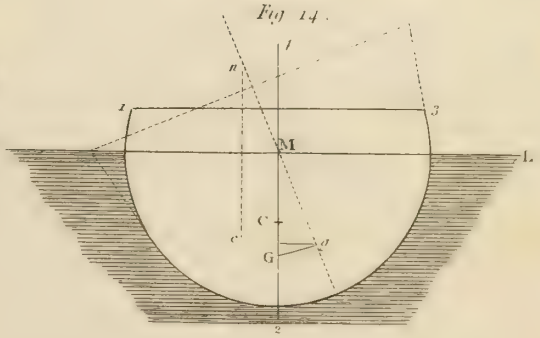

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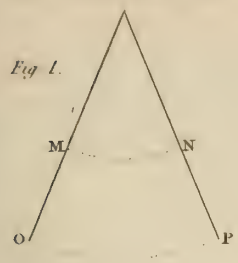
ANGULAR MOTION.

Fig 1.



BORING of Pipes.

Fig 2

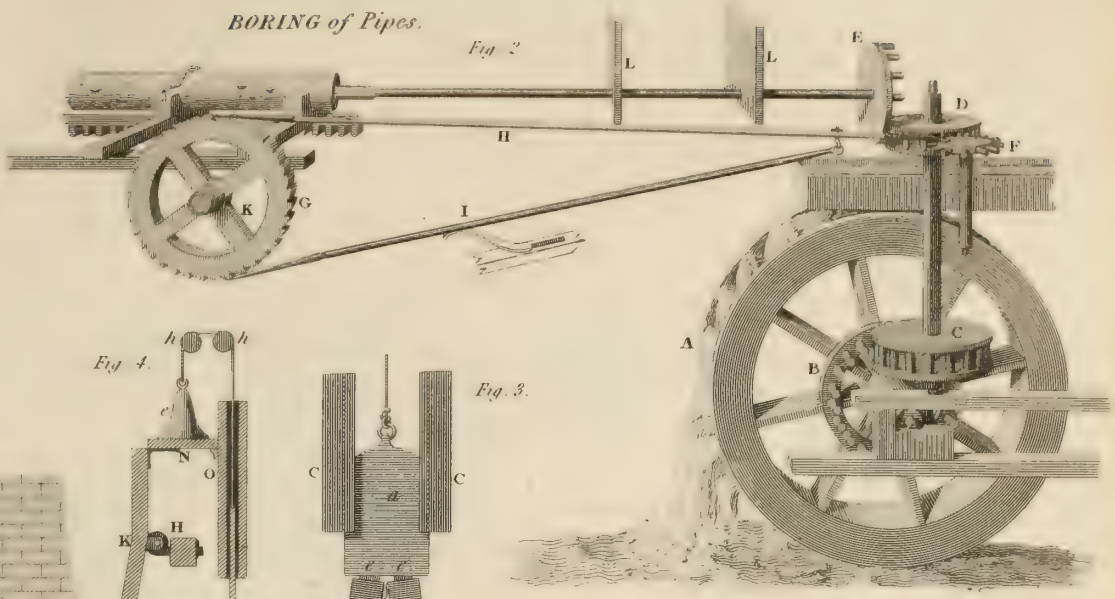
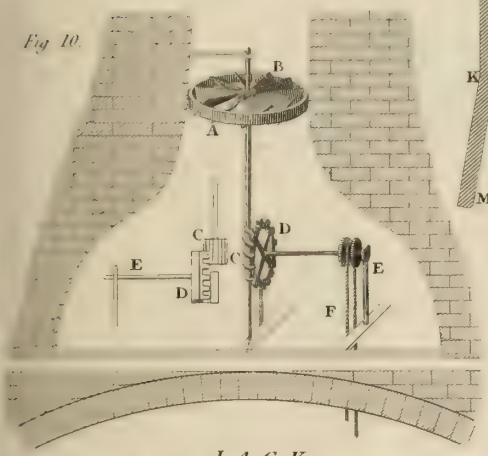


Fig 4.

Fig 3.

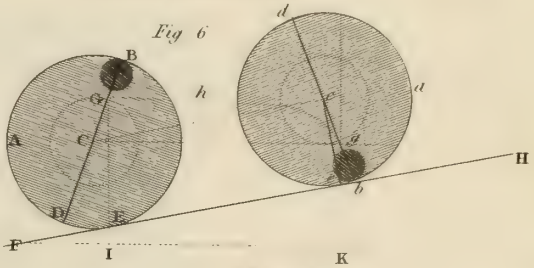
Smoke JACK.

Fig 10.



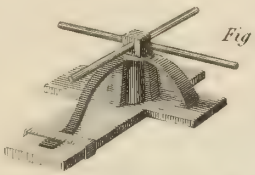
Double CYLINDER

Fig 6



CRAB.

Fig 5.



JACK

Fig 9.

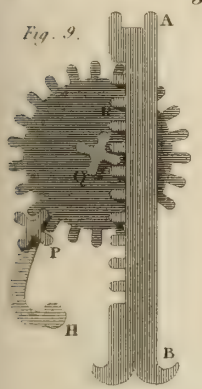


Fig 8.

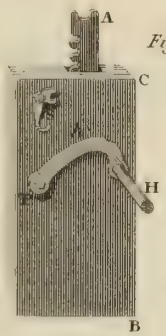


Fig 12

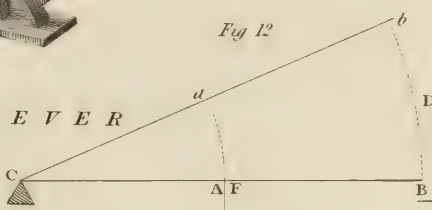
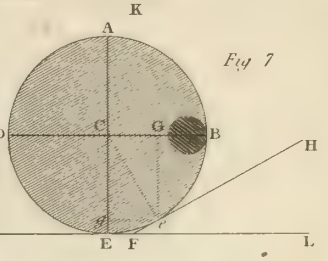


Fig 7



LEVER

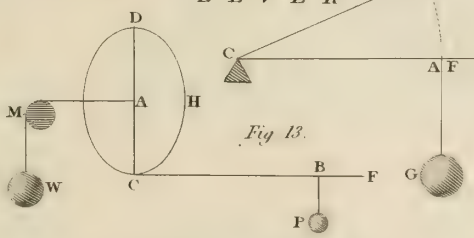
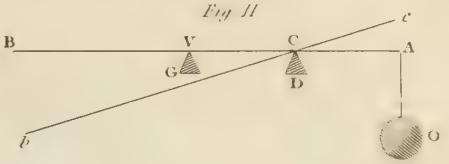
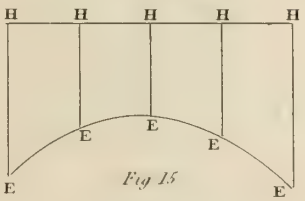


Fig 11





PROJECTILES.

Fig. 17.

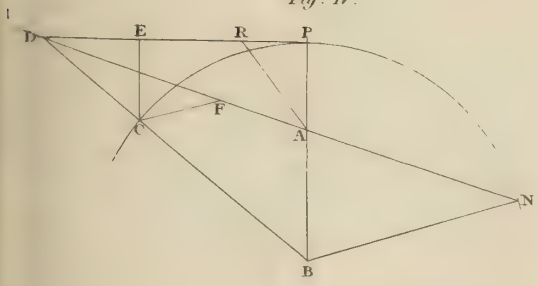


Fig 16

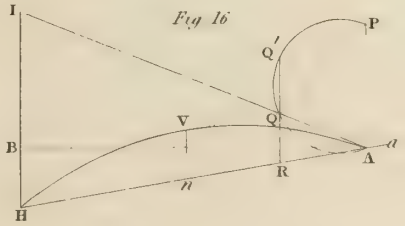
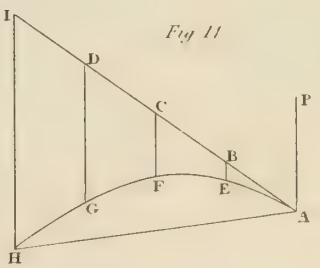


Fig 11



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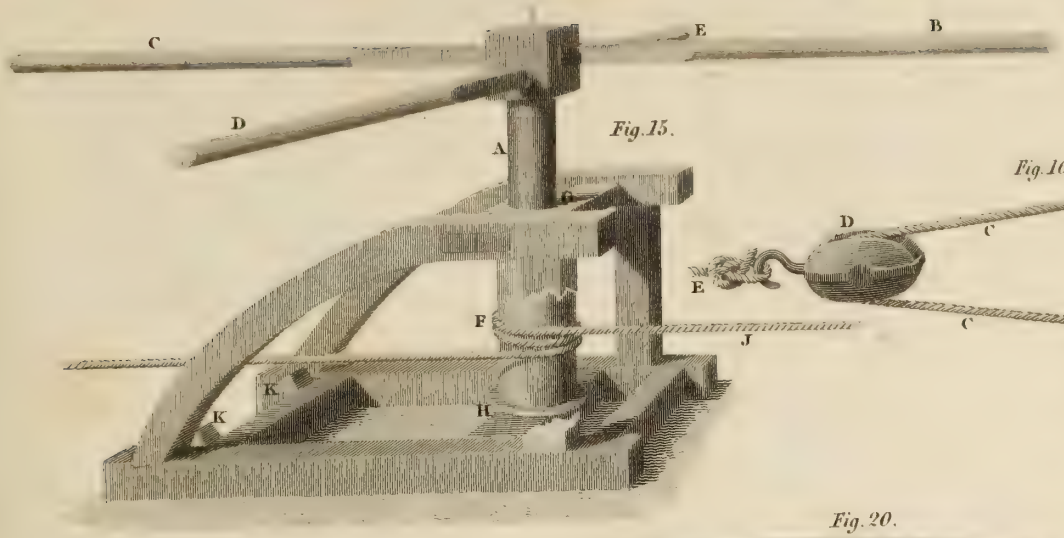


Fig. 15.

Fig. 16.

Fig. 20.

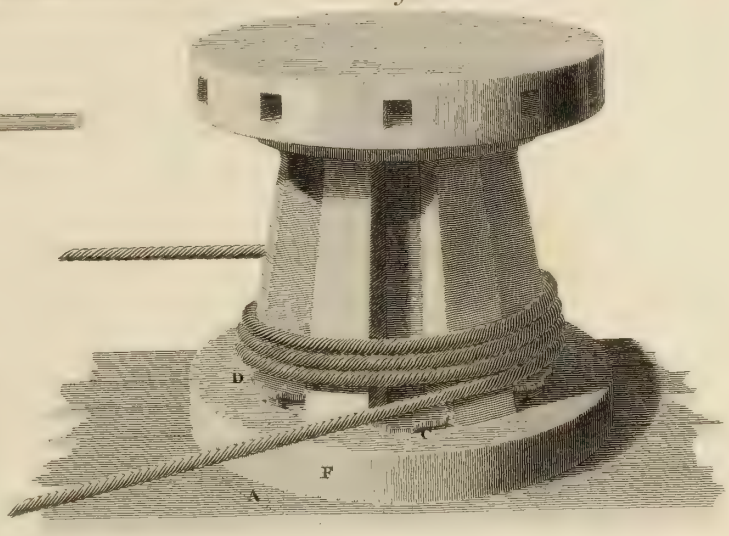
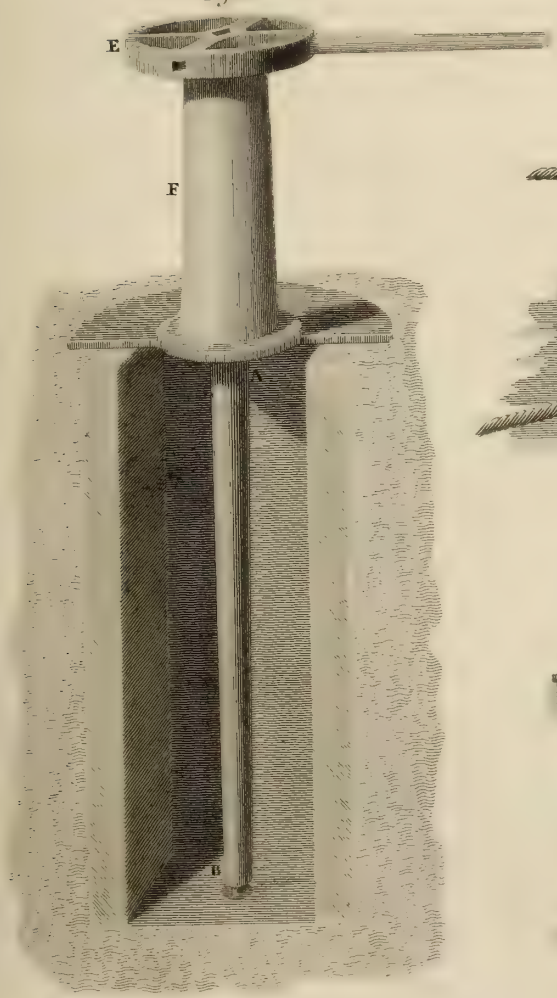


Fig. 17.



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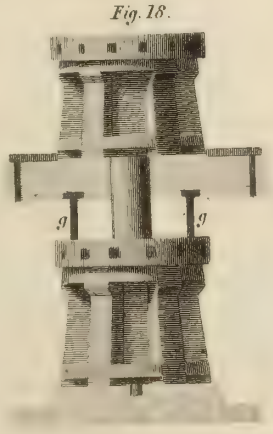

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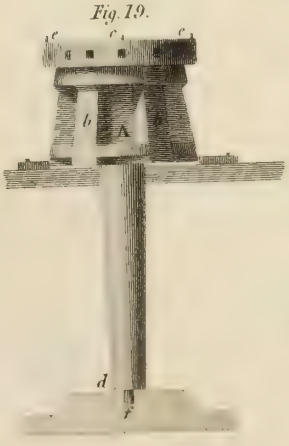

Fig. 21.

Drawn by Adlin.

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MECHANICS.

CENTER OF FRICTION, CENTER OF GRAVITY &c.

Fig. 21.

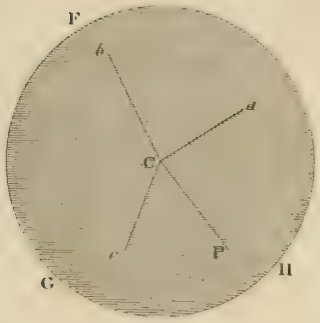


Fig. 22.

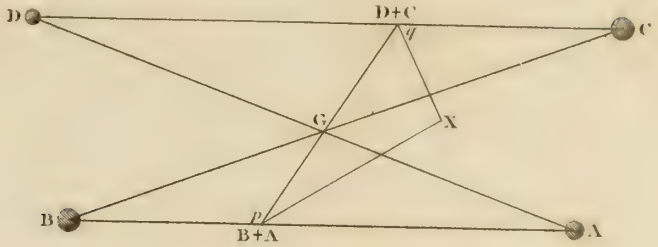
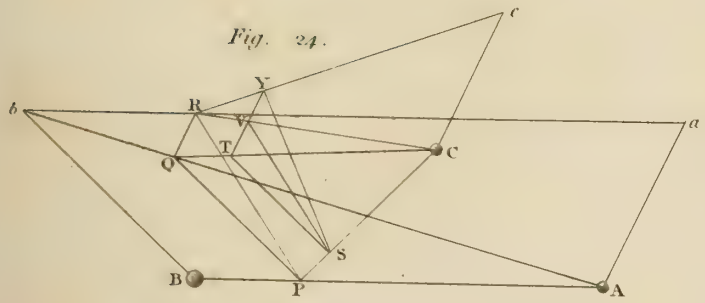


Fig. 23.

Fig. 24.



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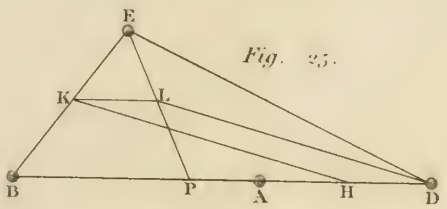
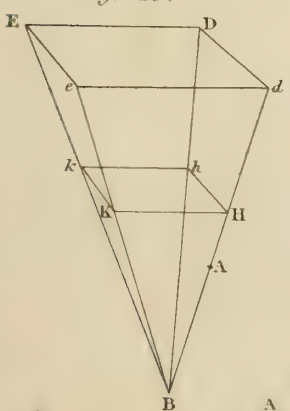


Fig. 26.



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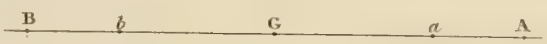

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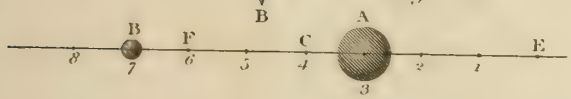
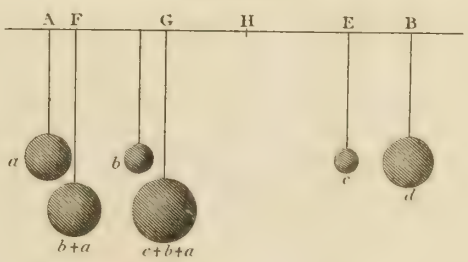


Fig. 29.



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CENTER OF GRAVITY.

Fig. 30.

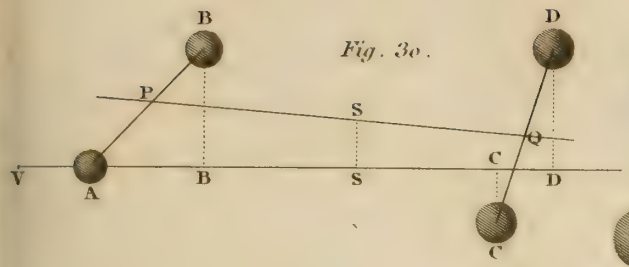


Fig. 31.

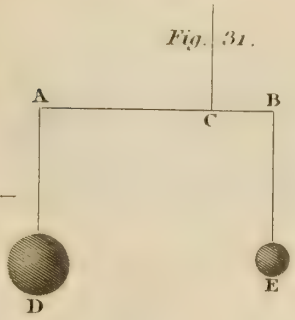


Fig. 32.

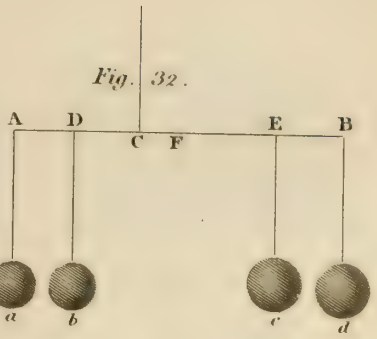


Fig. 33.

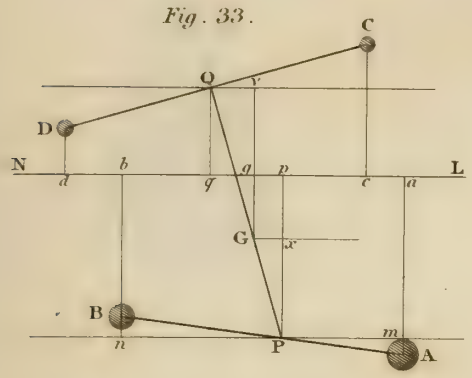


Fig. 34.

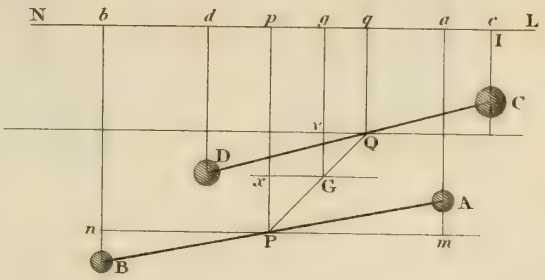


Fig. 35.

Fig. 36.

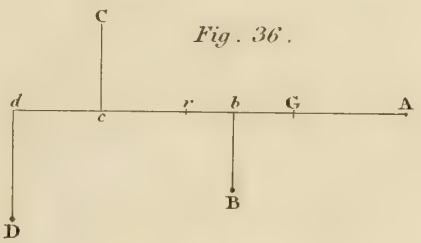


Fig. 37.

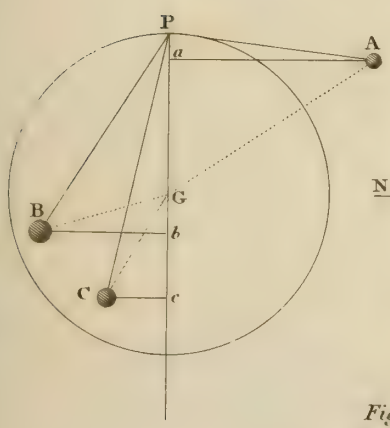


Fig. 38.

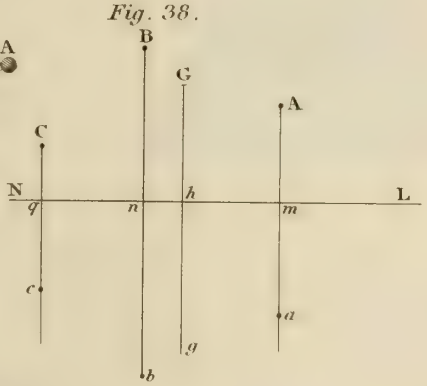
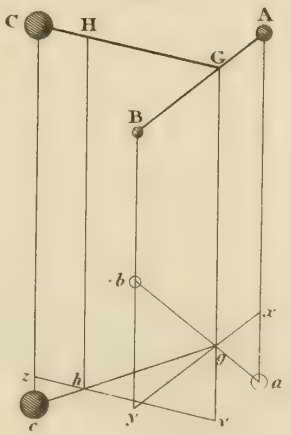


Fig. 39.



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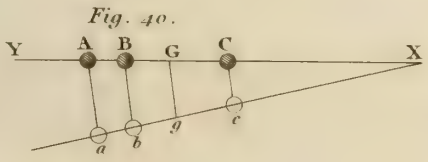

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CENTER OF GRAVITY.

Fig. 41.

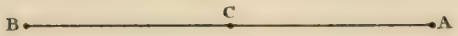


Fig. 42.

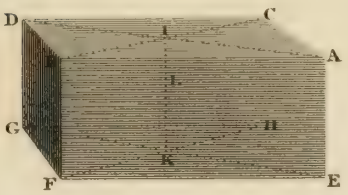


Fig. 43.

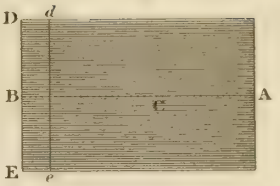


Fig. 44.

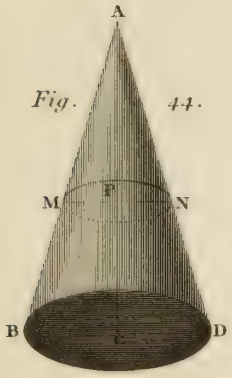


Fig. 45.

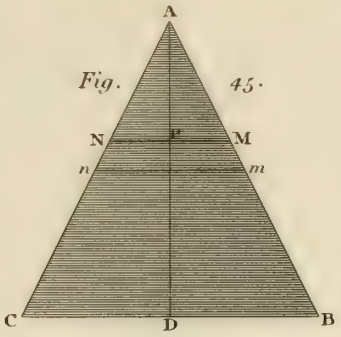


Fig. 46.

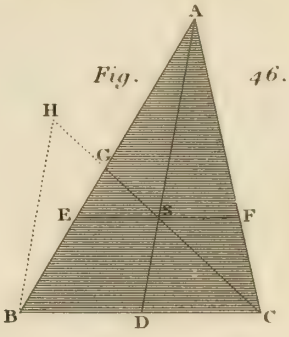
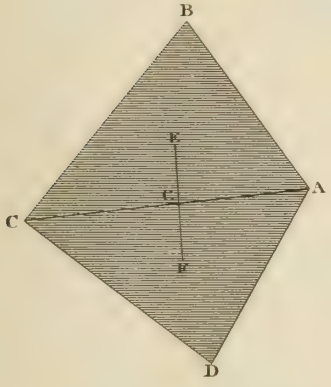


Fig. 47.



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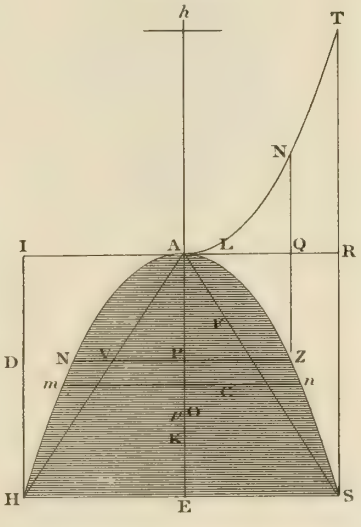

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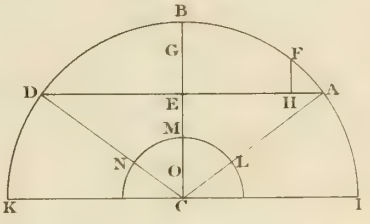

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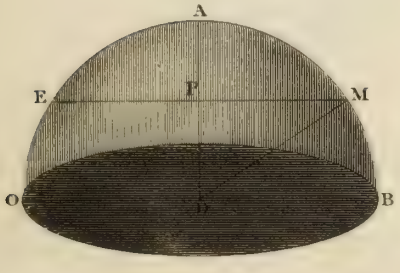
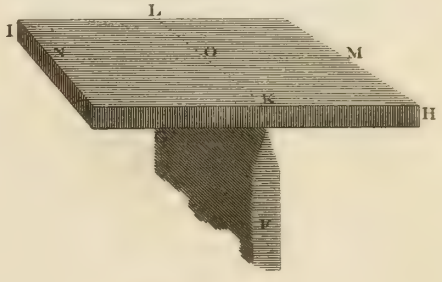


Fig. 51.



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MECHANICS.

CENTER OF GYRATION, OSCILLATION &c.

Fig. 52.

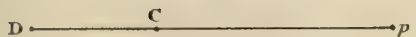


Fig. 53.

Fig. 54.

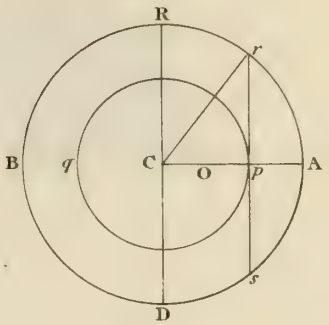


Fig. 55.

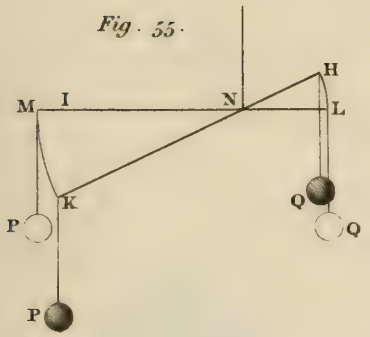


Fig. 56.

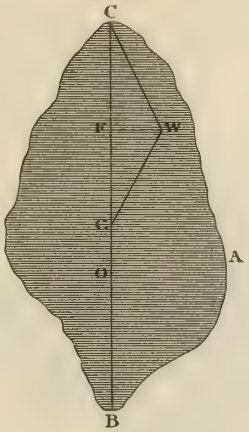
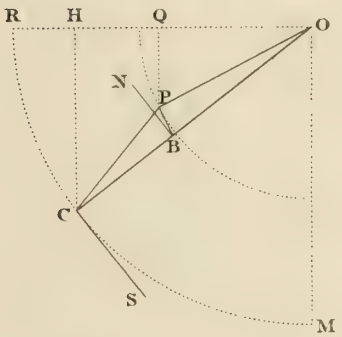


Fig. 57.



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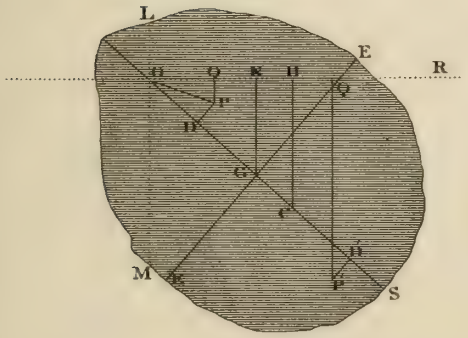


Fig. 59.

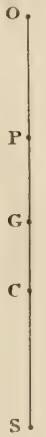
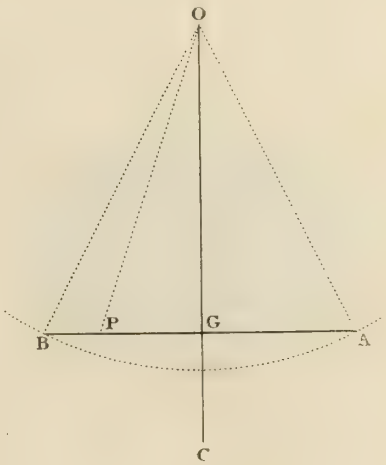


Fig. 60.



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CENTER OF OSCILLATION AND CENTER OF PERCUSSION.

Fig. 61.

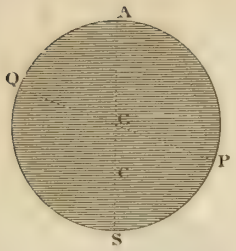


Fig. 62.

Fig. 63.

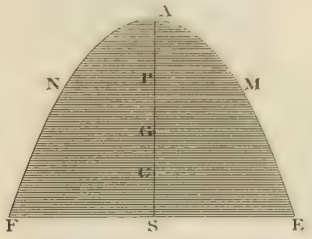


Fig. 64.

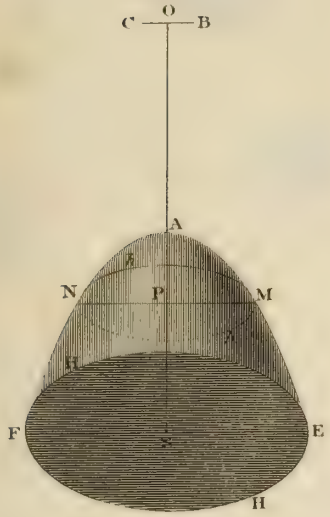


Fig. 65.

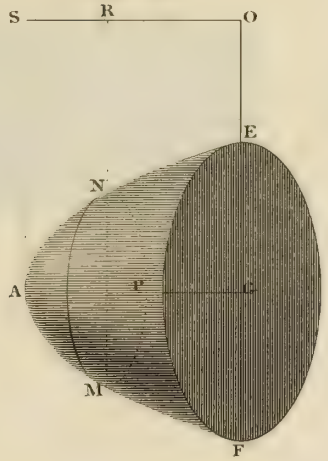
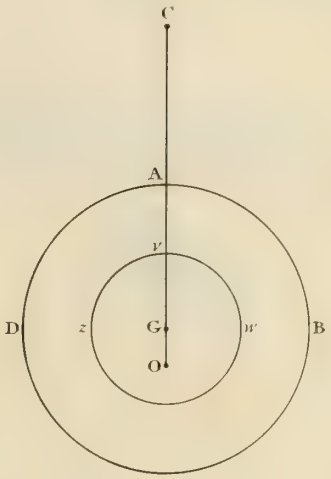


Fig. 66.



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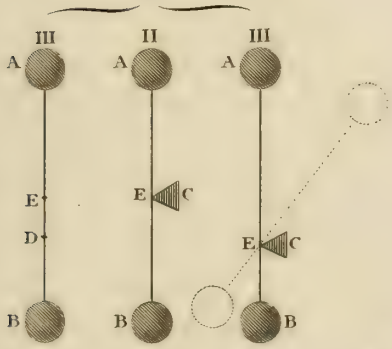
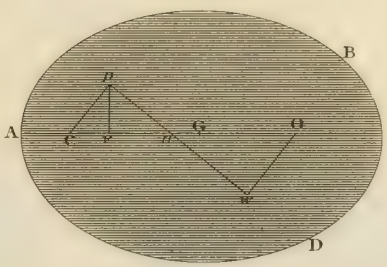


Fig. 68.

Fig. 69.



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CENTER OF POSITION, OF PRESSURE, OF ROTATION &c.

Fig. 70.

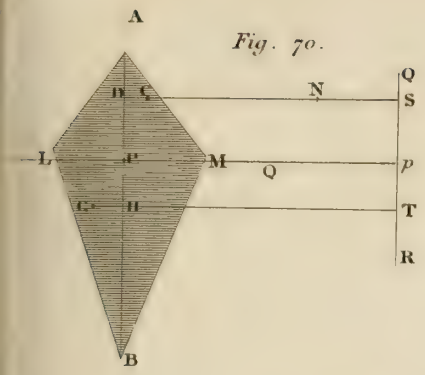


Fig. 71.

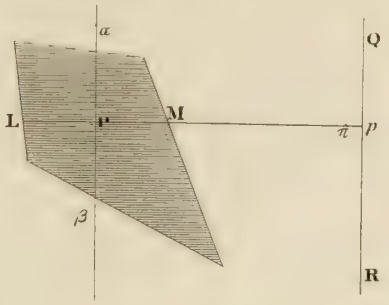
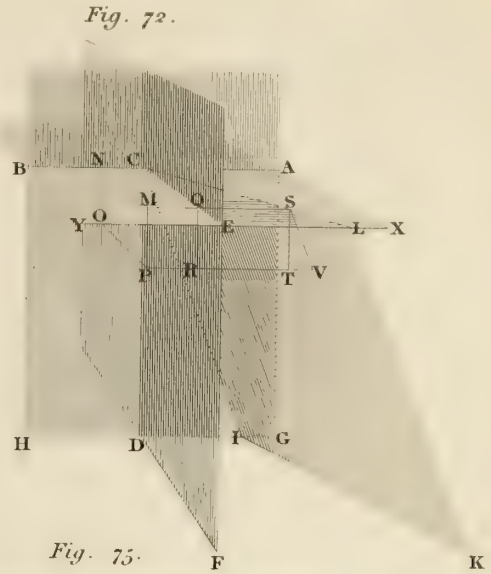


Fig. 72.



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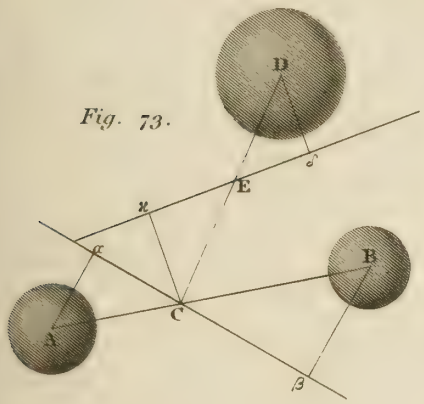

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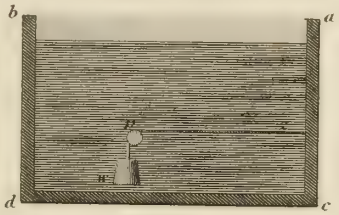

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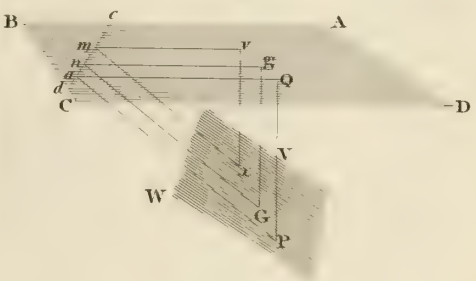

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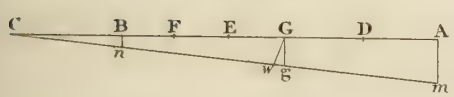

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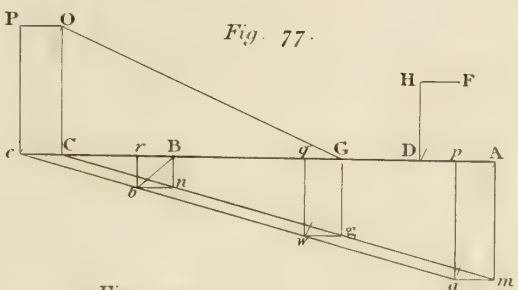

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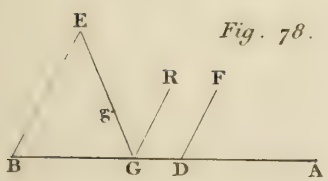

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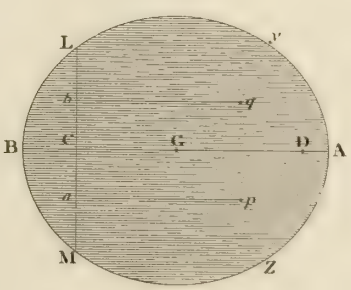

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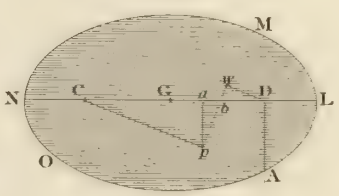

P

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CENTRAL, CENTRIFUGAL, AND CENTRIPETAL FORCES.

Fig. 81.

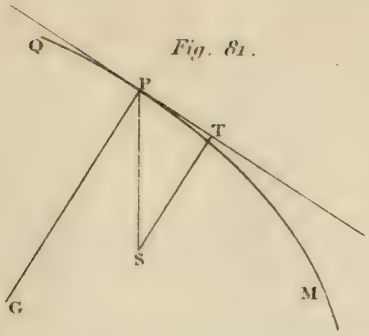


Fig. 82.

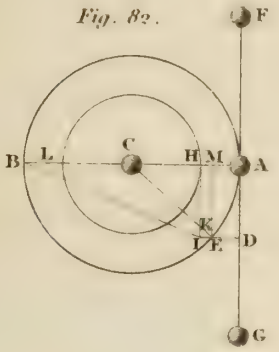


Fig. 83.

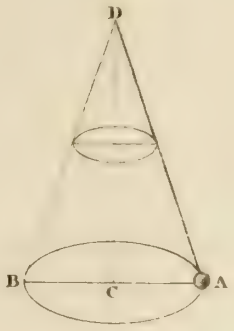


Fig. 84.

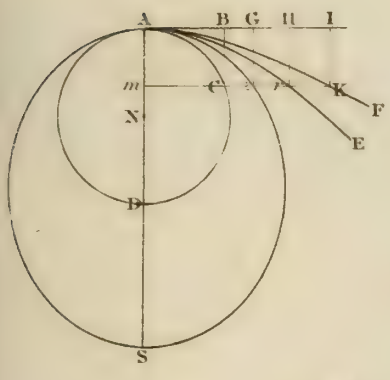


Fig. 85.

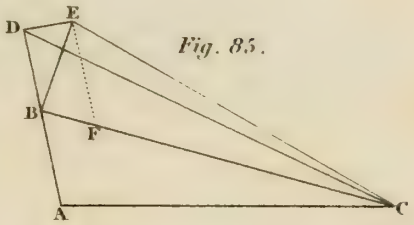
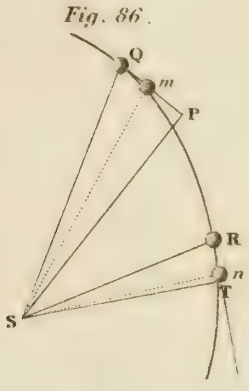


Fig. 86.



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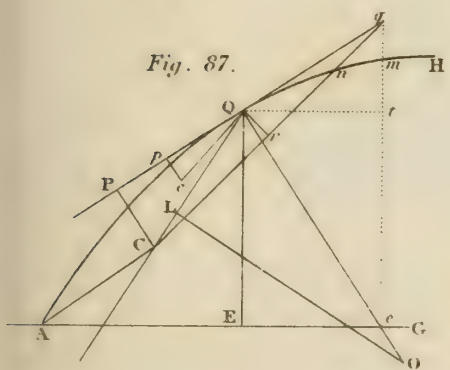


Fig. 88.

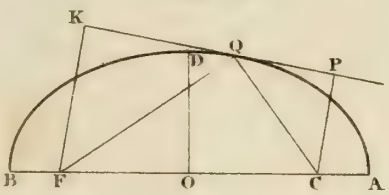


Fig. 89.

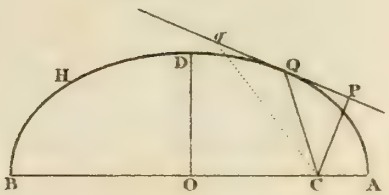


Fig. 90.

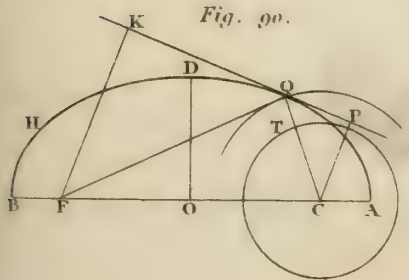


Fig. 91.

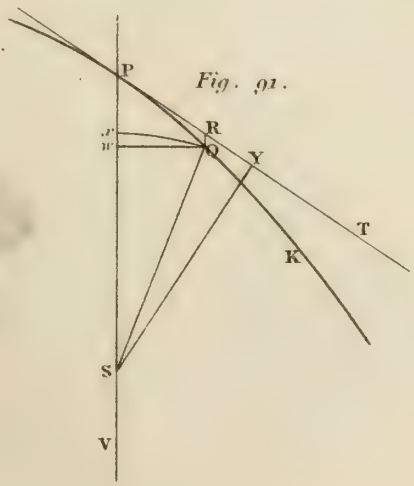
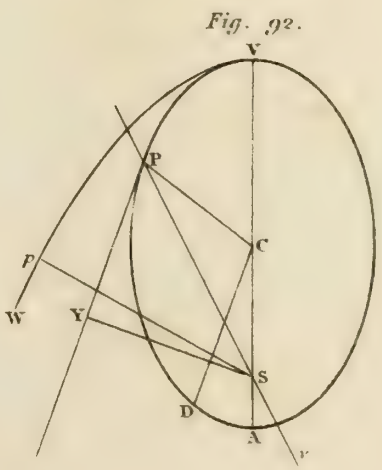


Fig. 92.



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CENTRIFUGAL MACHINE AND CENTROBARYC METHOD.

Fig. 93.

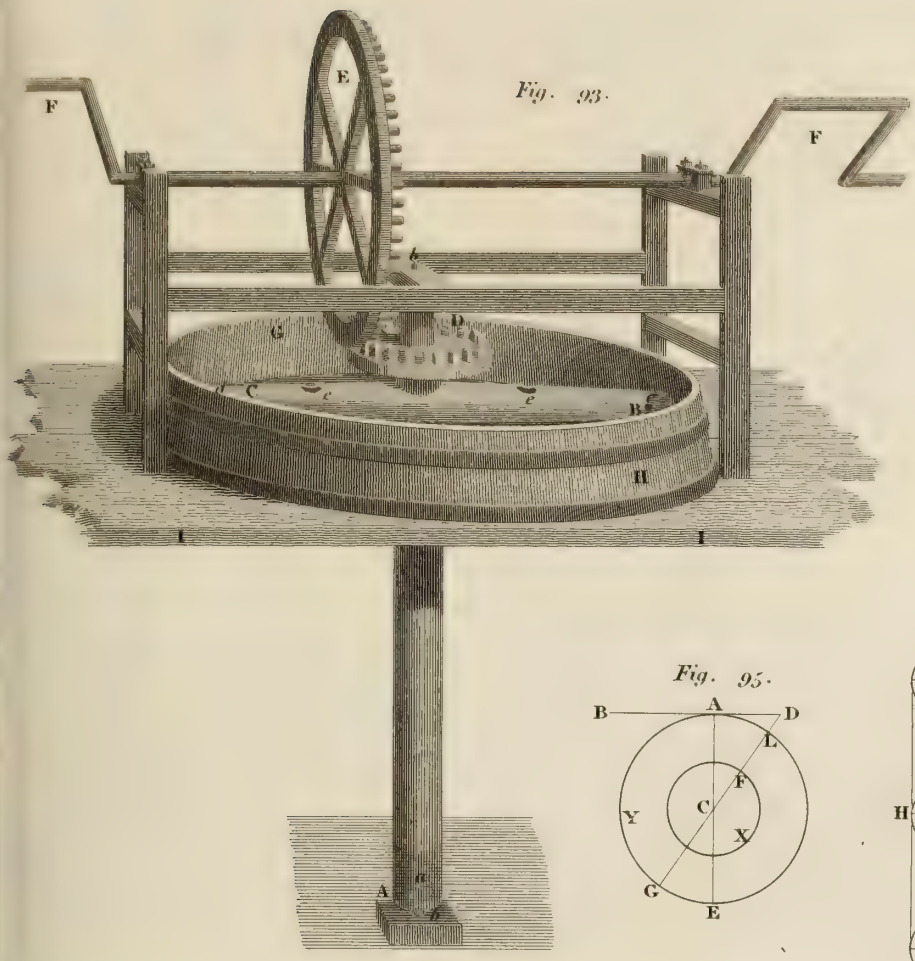


Fig. 94.

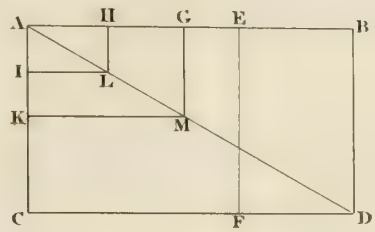


Fig. 95.

Fig. 96.

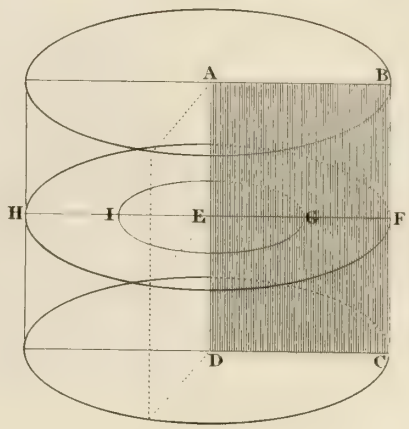


Fig. 97.

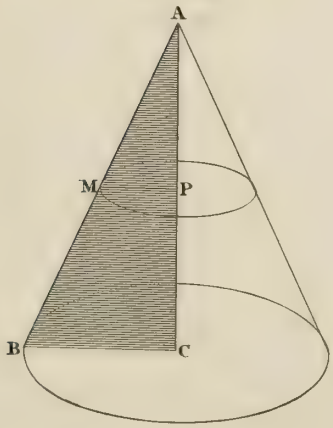


Fig. 98.

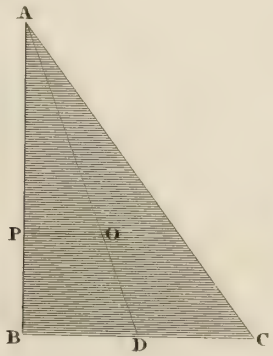
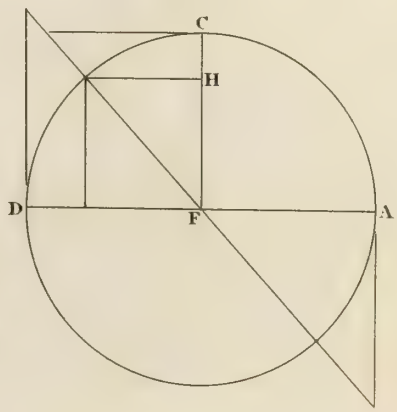


Fig. 99.



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CHAINS.

Fig. 1.

Fig. 2.

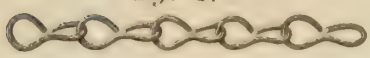


Fig. 3.

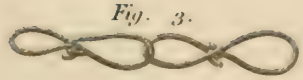


Fig. 4.

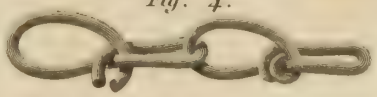


Fig. 5.

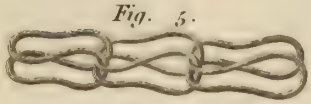


Fig. 6.

Fig. 7.

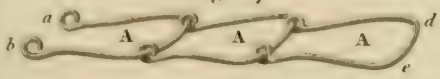


Fig. 8.

Fig. 9.

Fig. 10.

CLAY MILL.

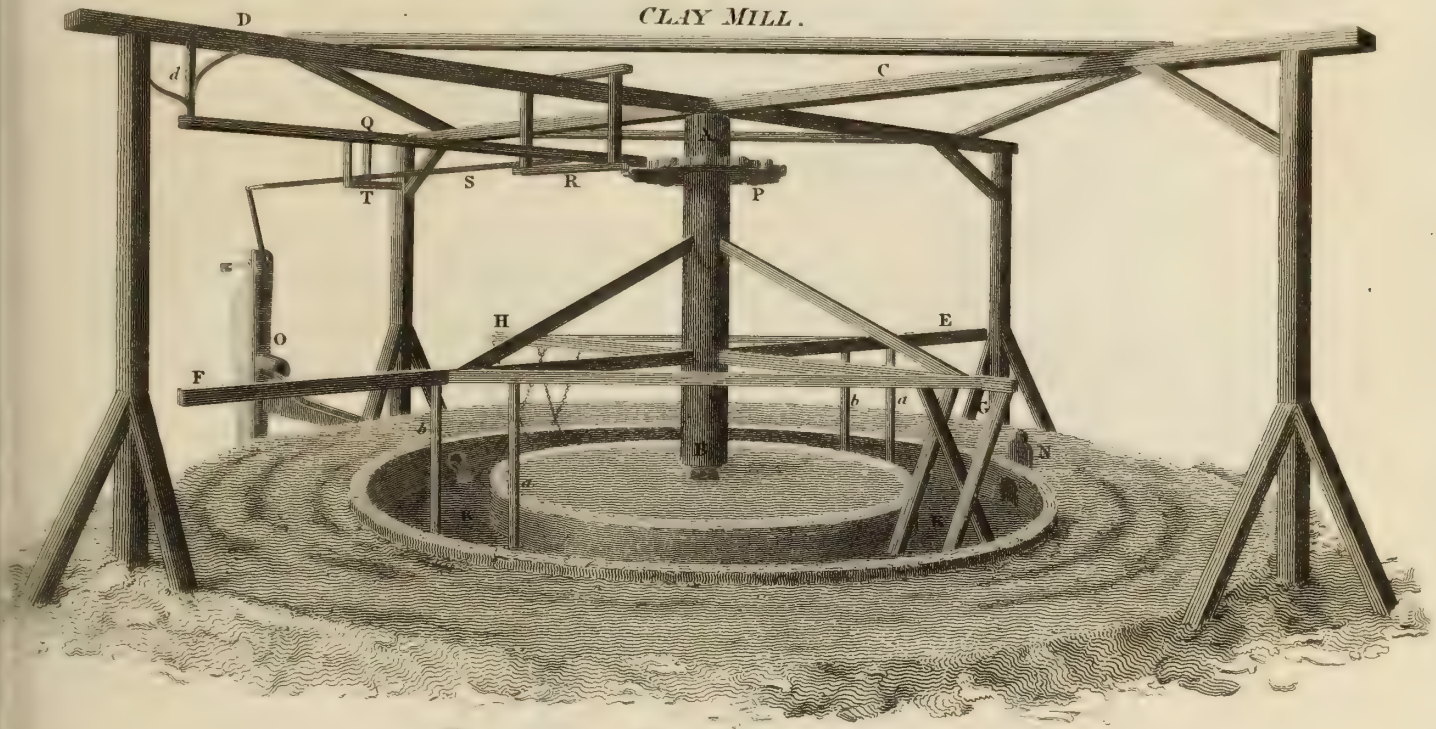
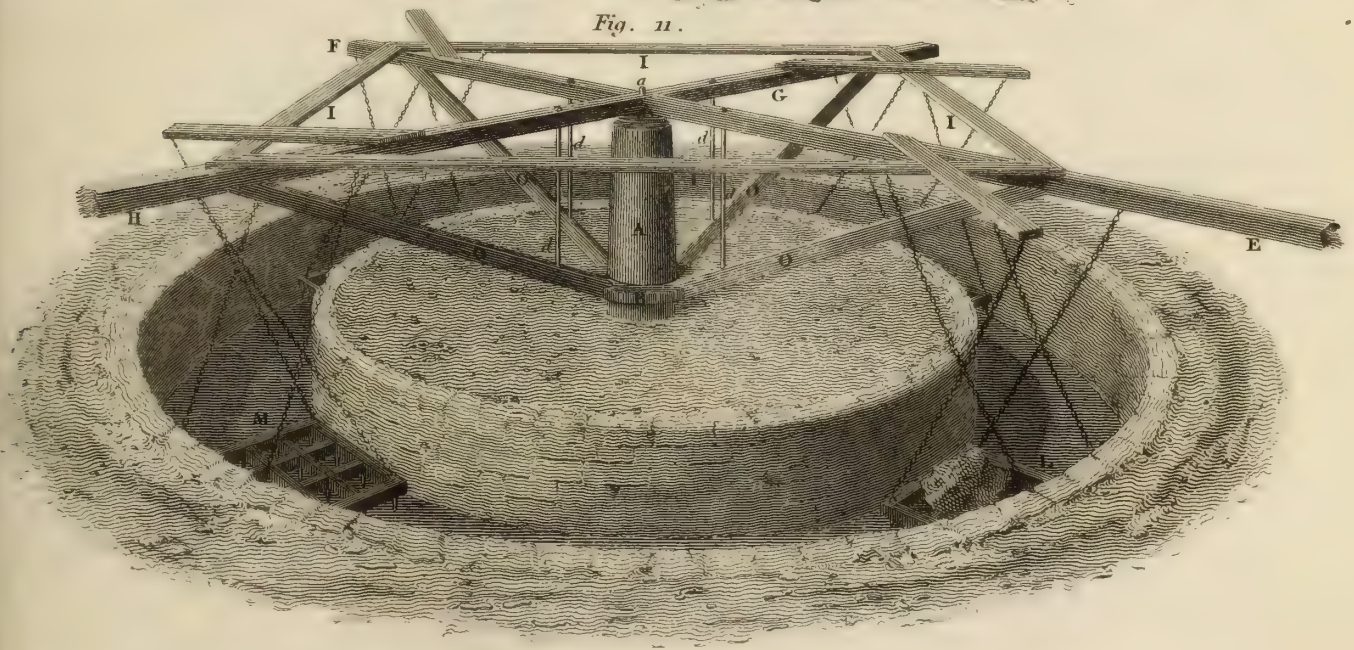


Fig. 11.



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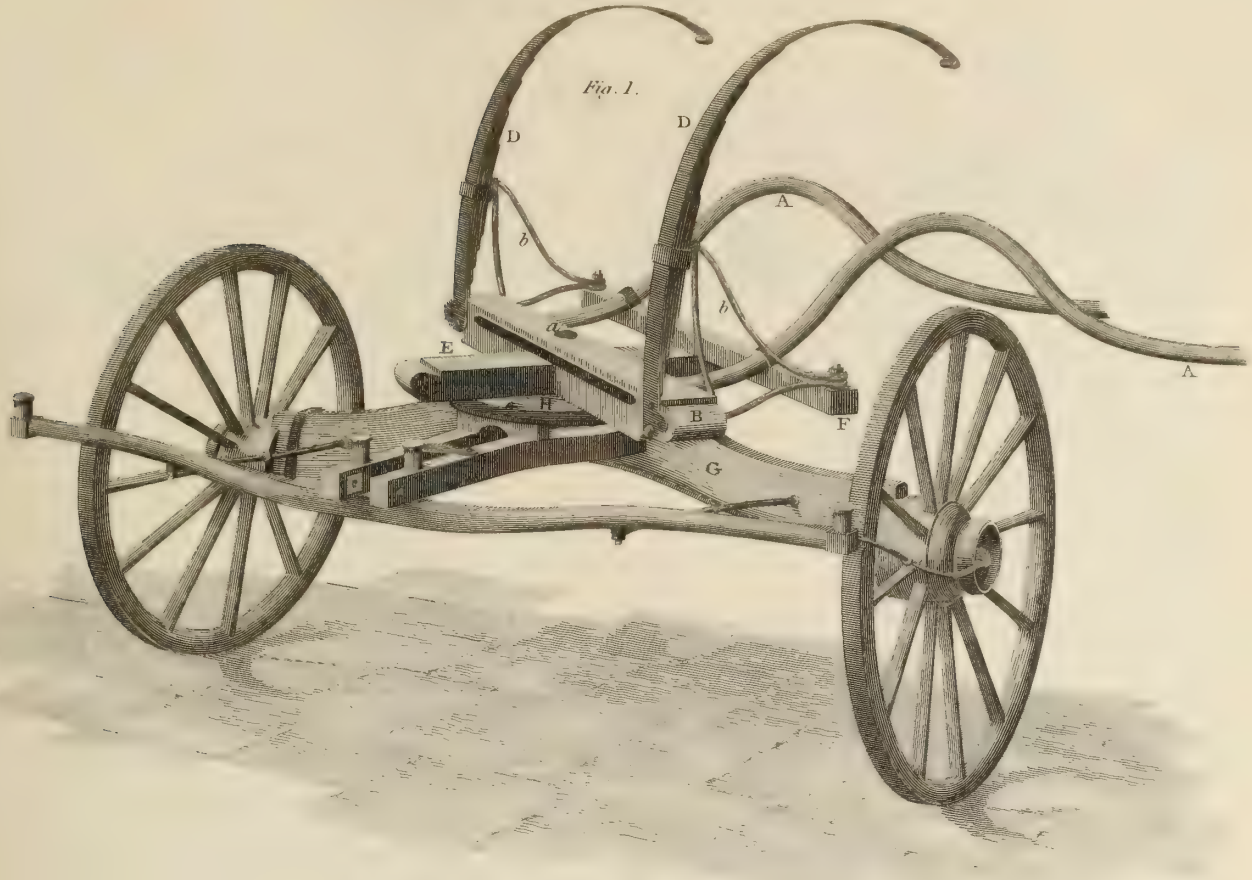
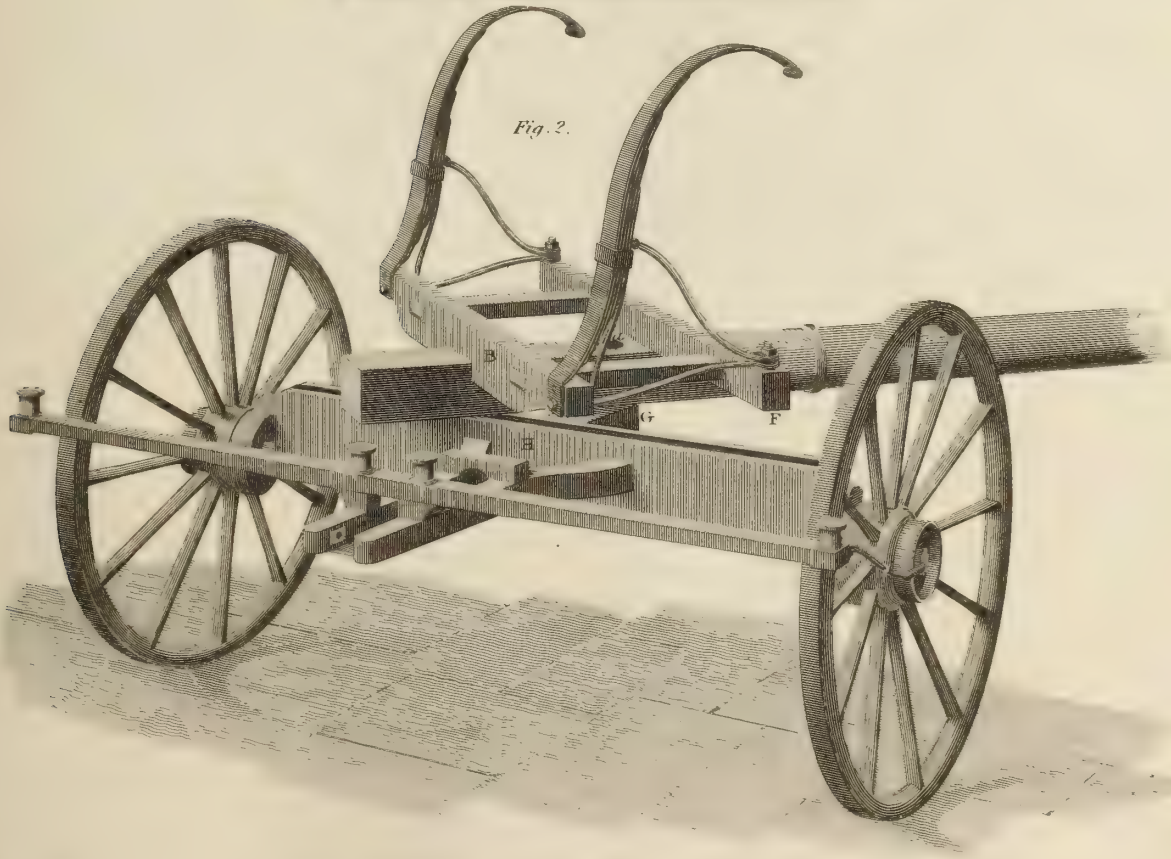
MECHANICS.

COACH.

View of the fore wheels of a Crane necked Carriage.



Mr. Jacobs, contrivance for the fore wheels of a Coach.



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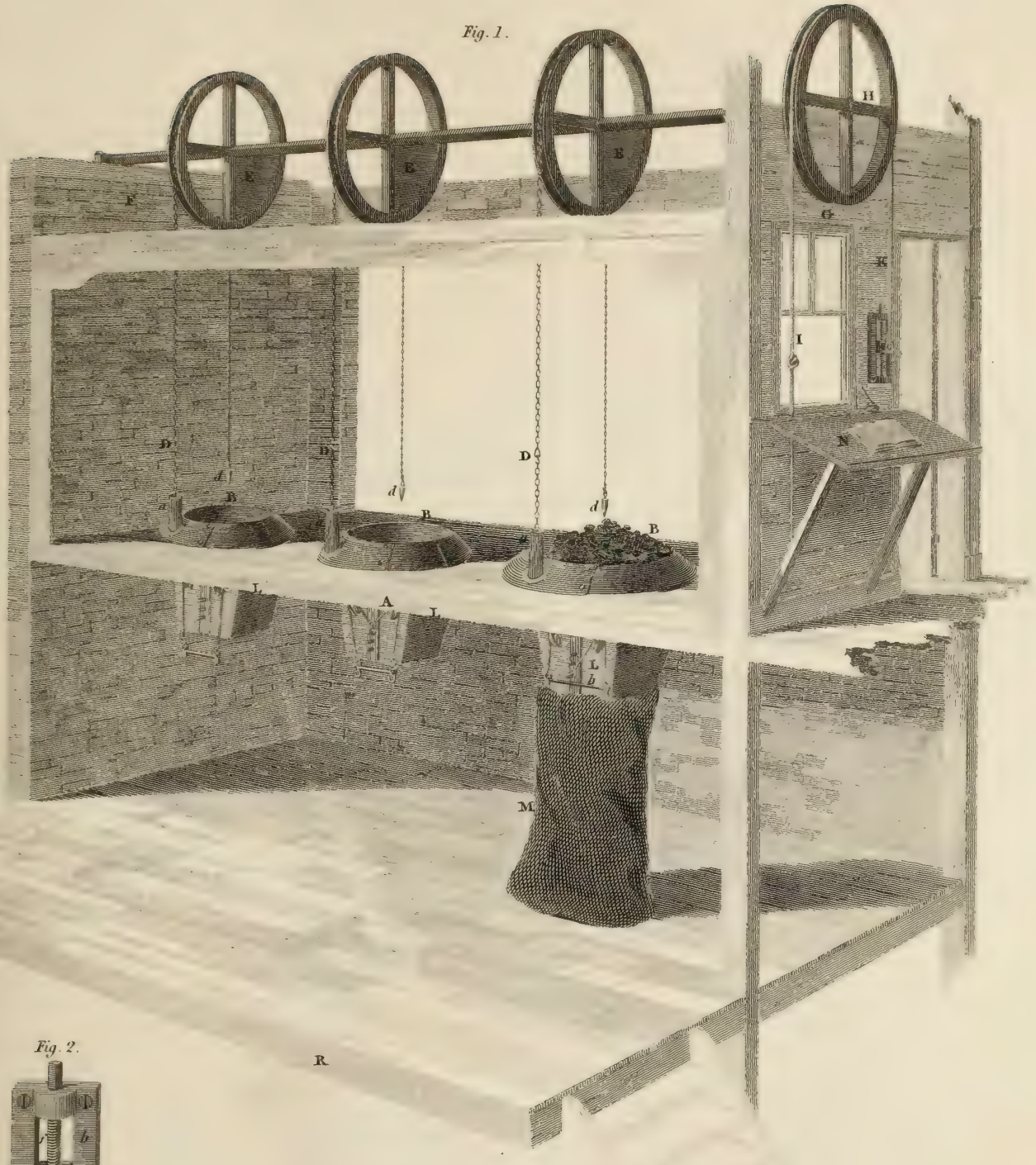
MECHANICS.

COAL MEASURING.

Fig. 1.



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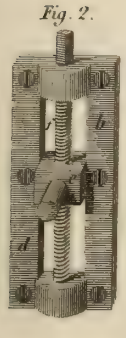

Jun.r delin.

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WATER COCKS.

Fig. 1.

Fig. 2.

Fig. 3.

Fig. 4.

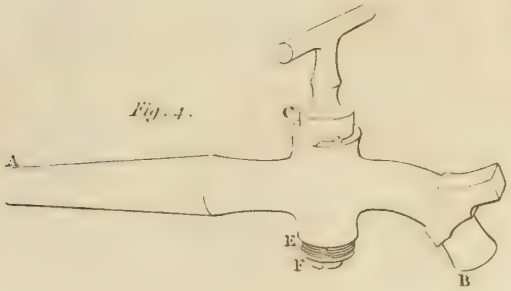
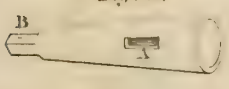


Fig. 5.

Fig. 6.



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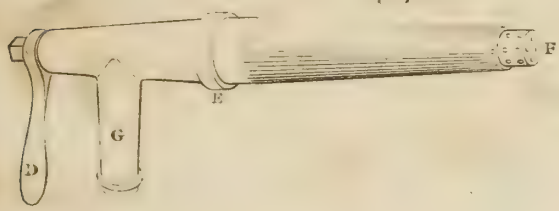

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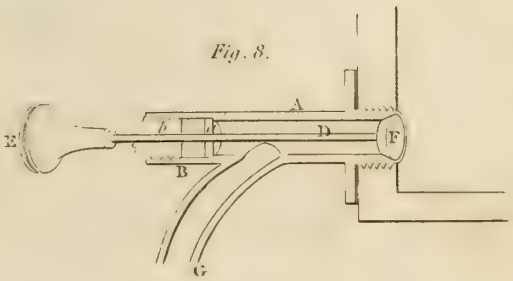

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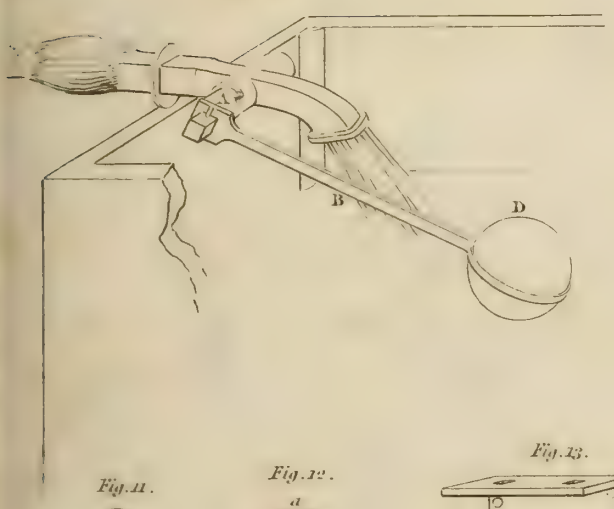

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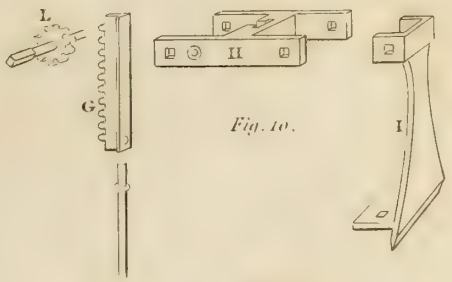

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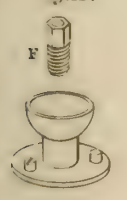

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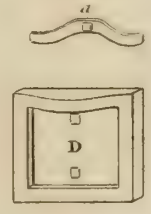

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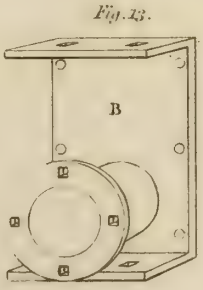

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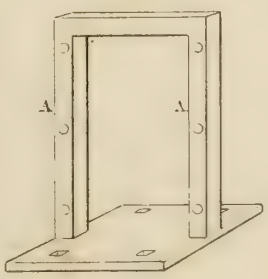

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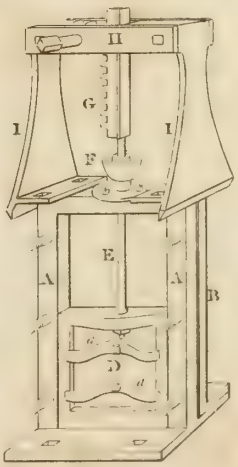

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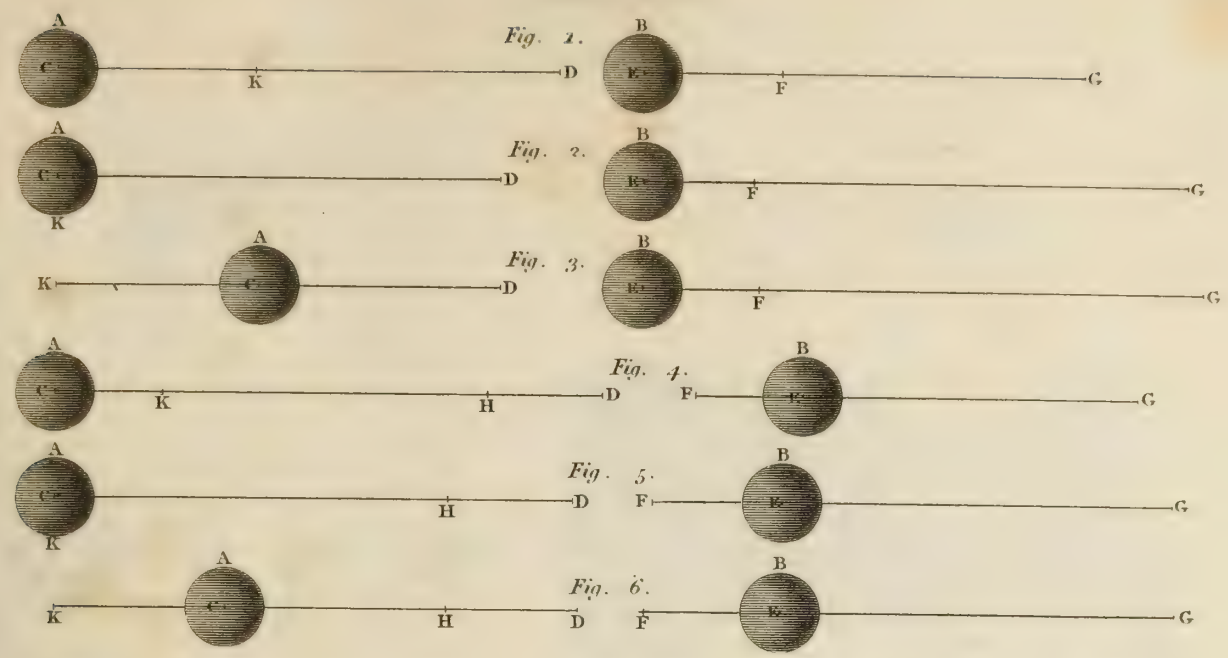
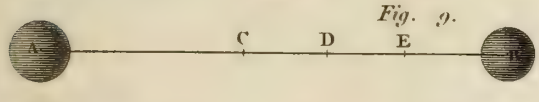
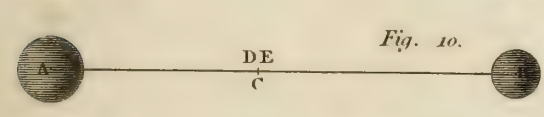
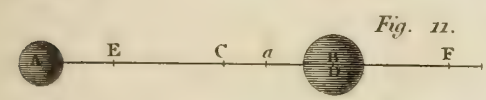
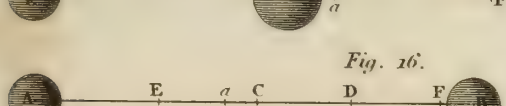
COLLISION.

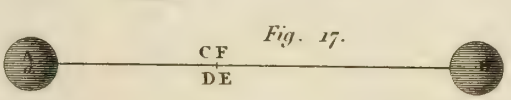


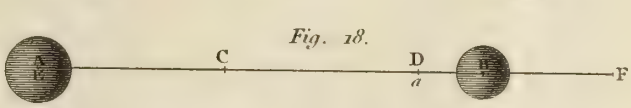


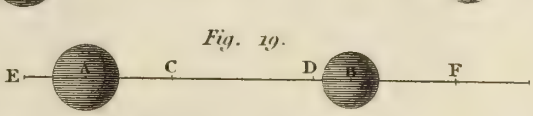


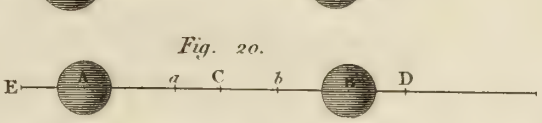


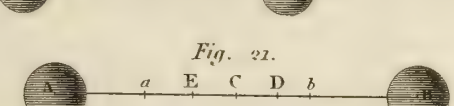


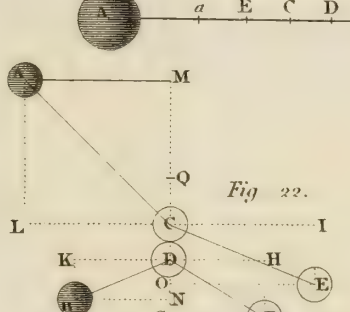


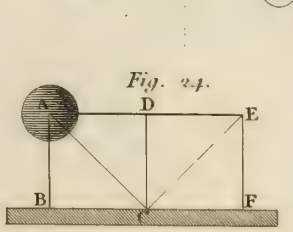


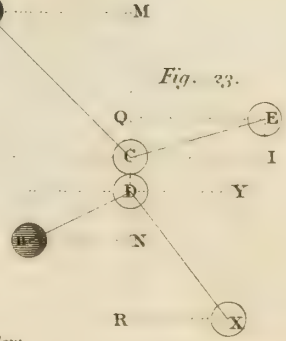












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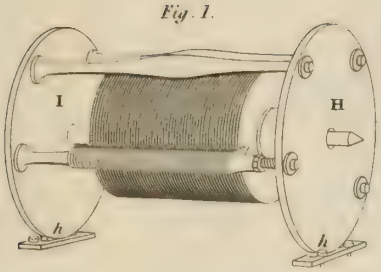
COMB MAKING.

Fig. 1.



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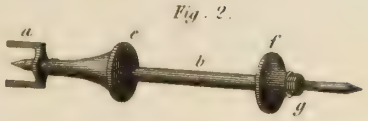

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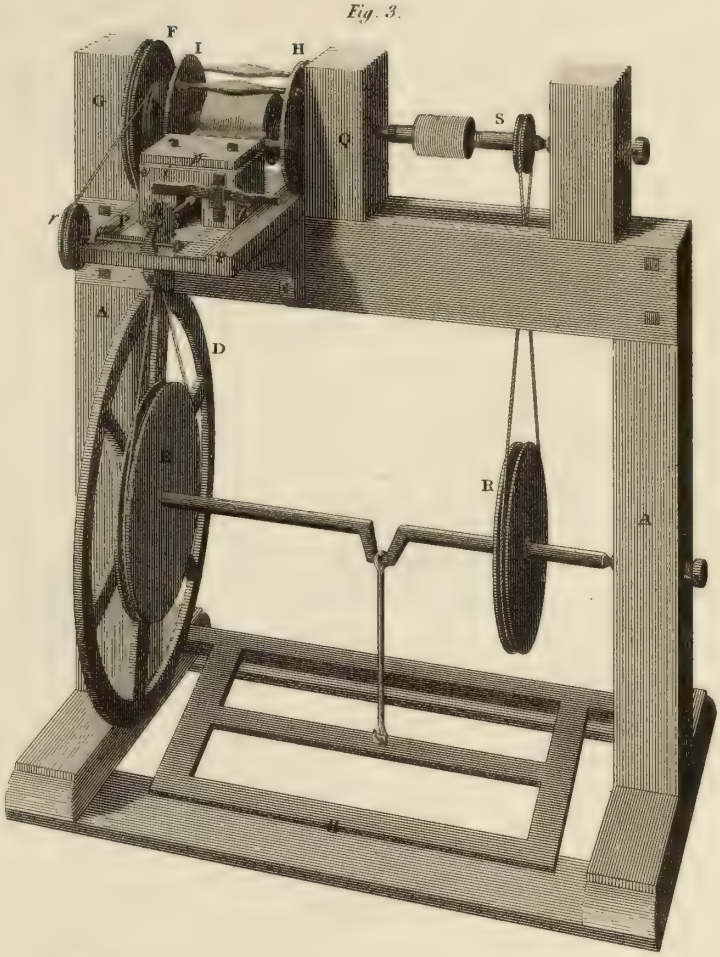
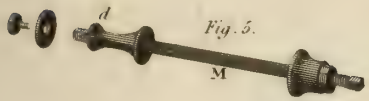


Fig. 4.

Fig. 5.



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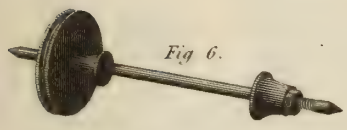
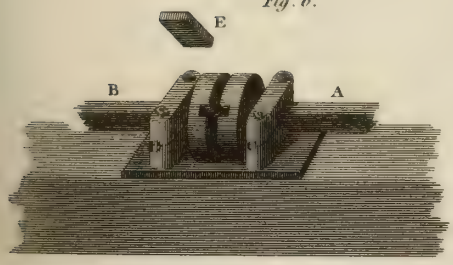


Fig. 7.

Coupling box.

Fig. 6.



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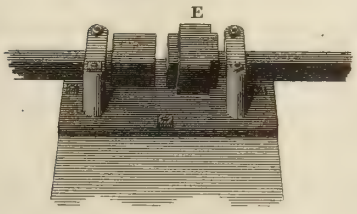

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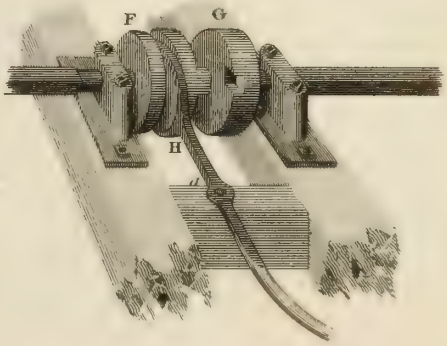


J. Farey Junr. delin. Published as the Act directs, 1815, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row. Lowry Sc.

Prony's Condenser of Forces.

Fig. 10.

Composition of Motion.

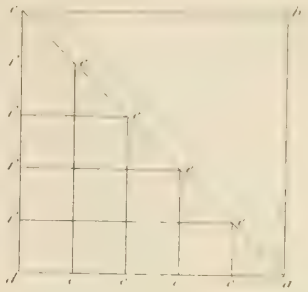
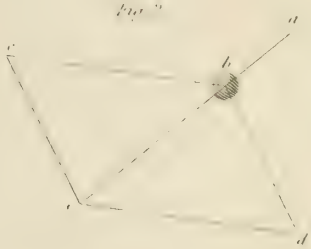
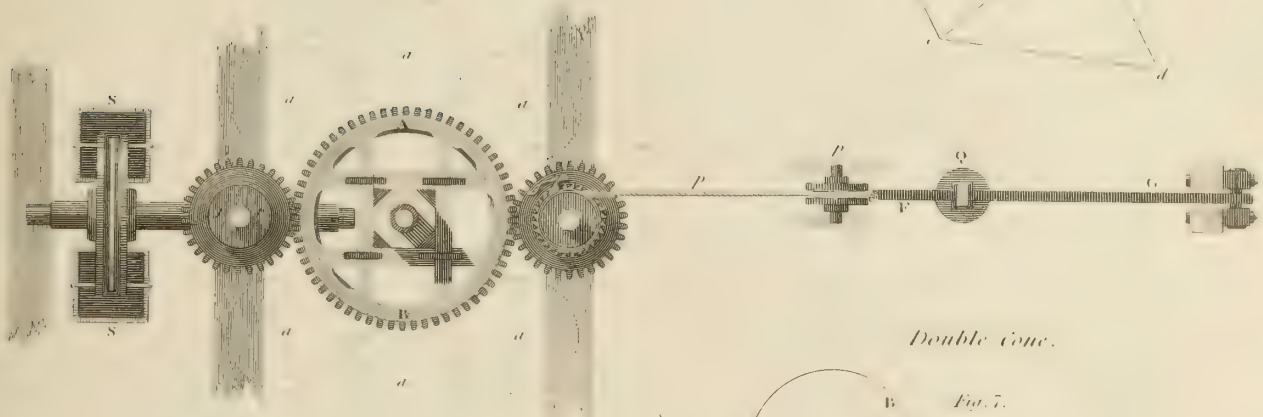


Fig. 1.

Fig. 9.

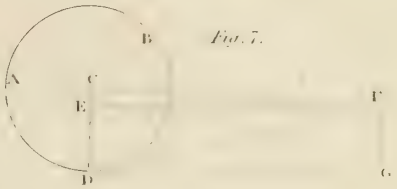


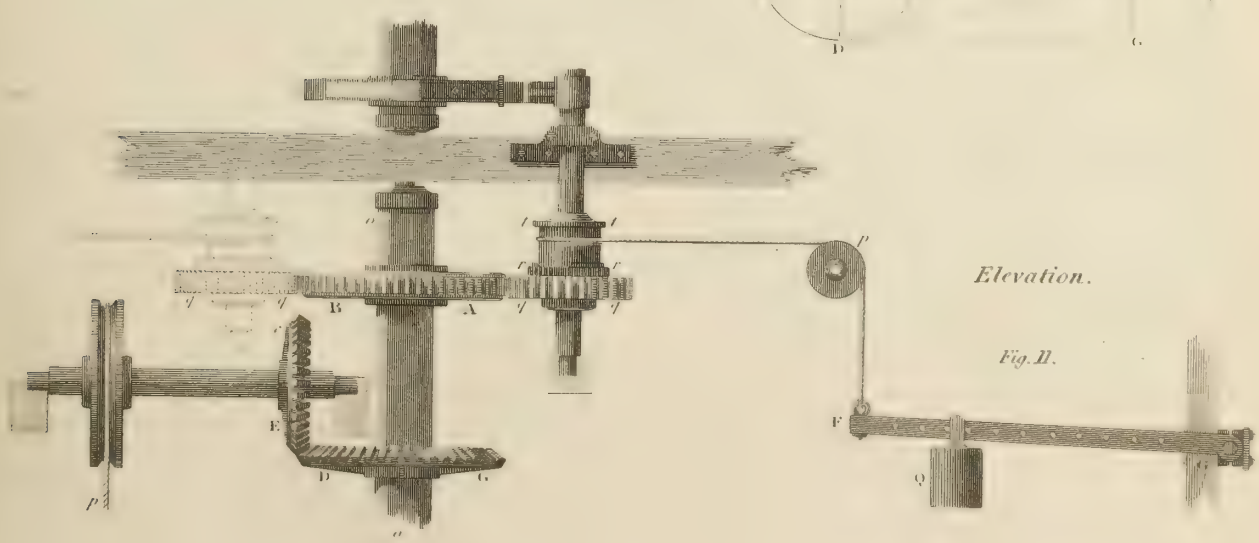
Plans.



Double Cone.

Fig. 7.





Elevation.

Fig. 11.

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Lowry sculp.

Fig. 3.

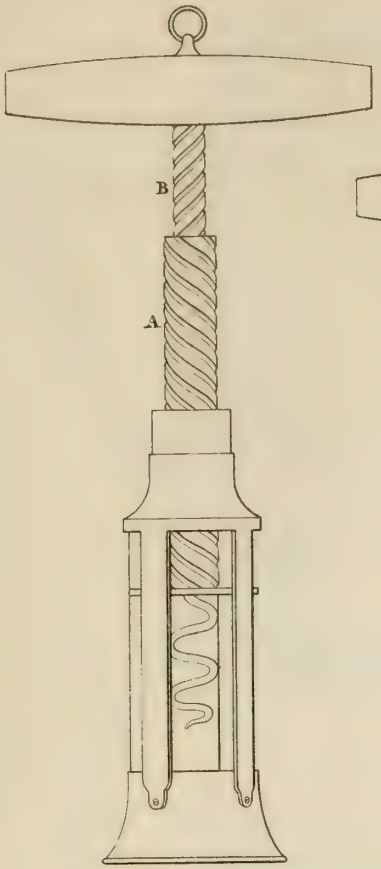
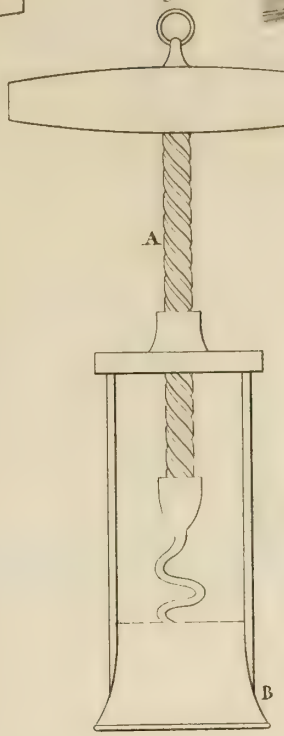


Fig. 1.



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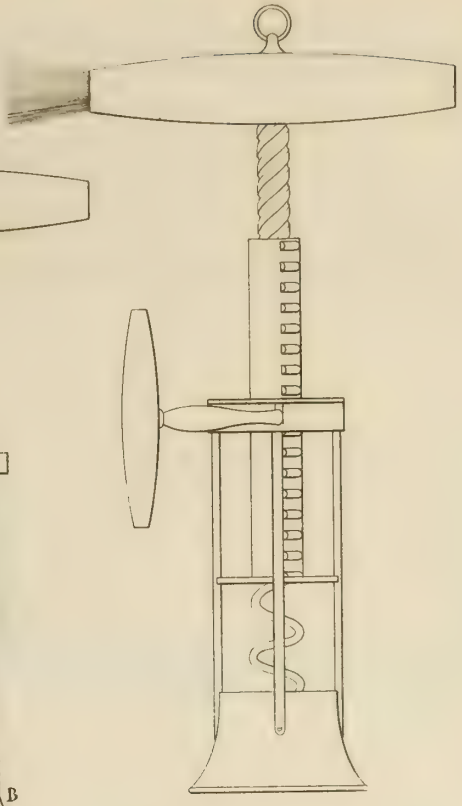

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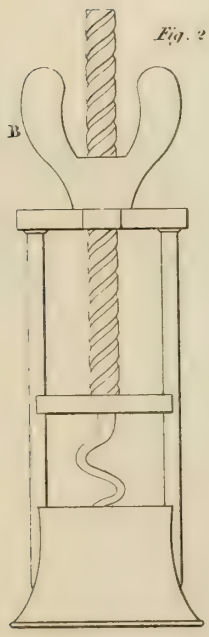
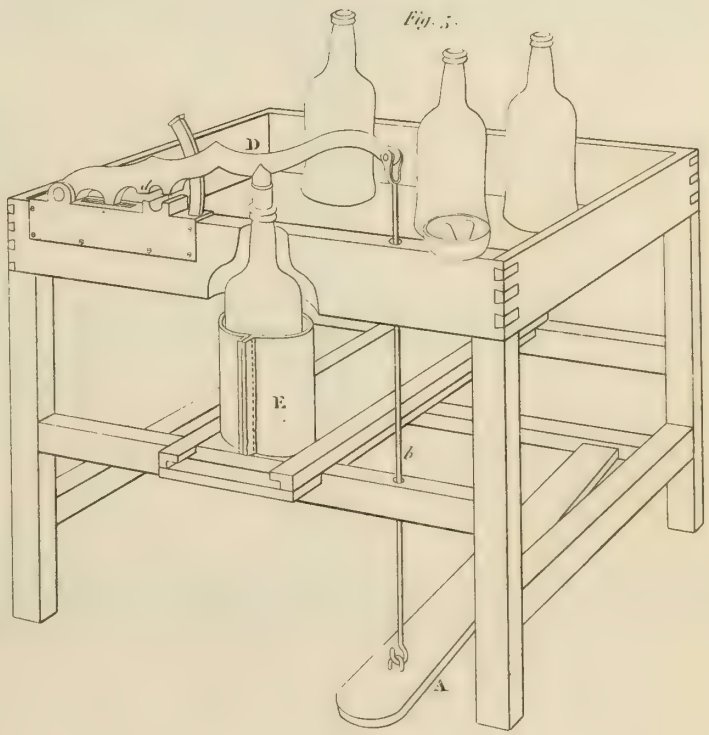


Corking Machine.

Fig. 5.



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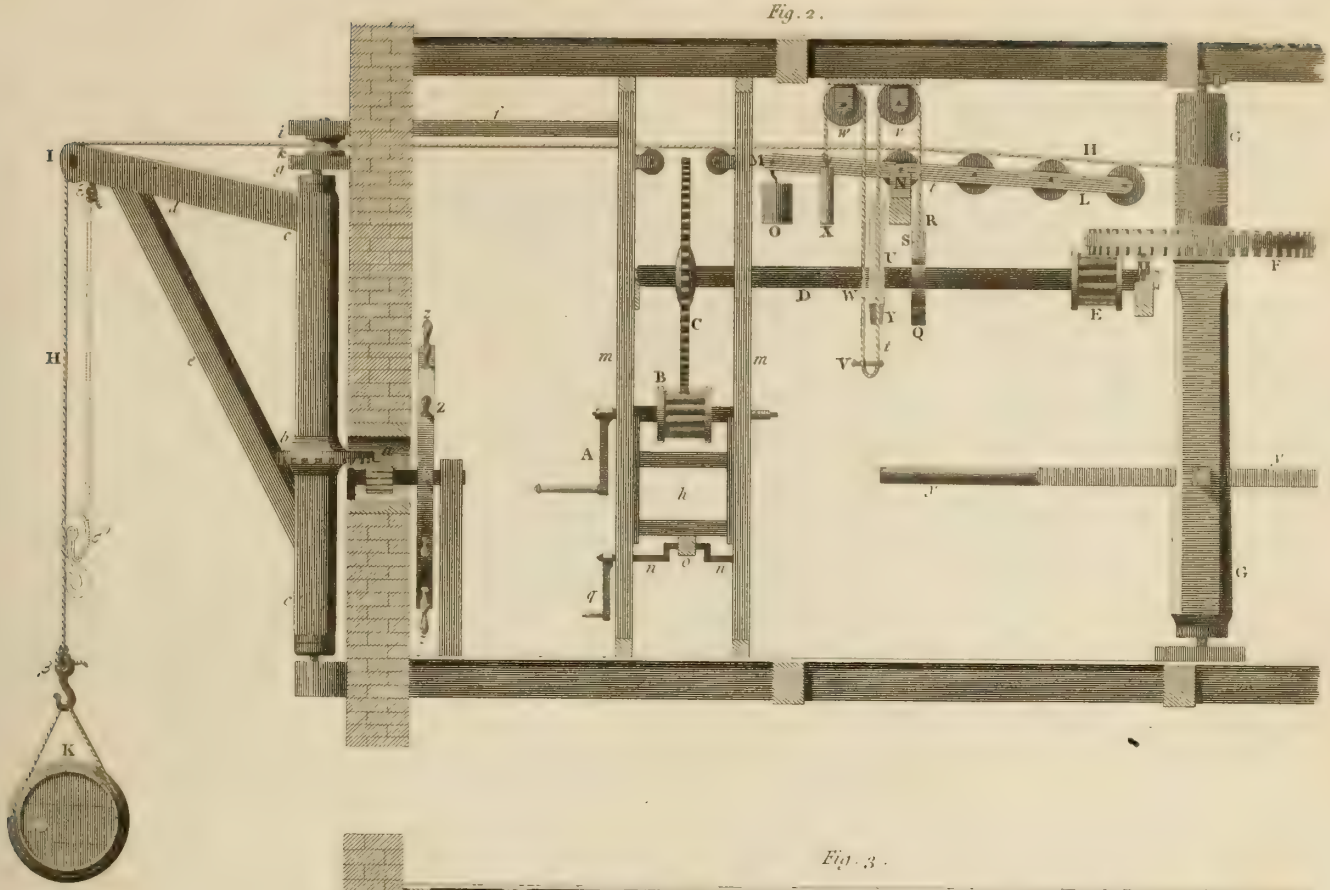
CRANES.

by M.r Ferguson.

Fig. 2.



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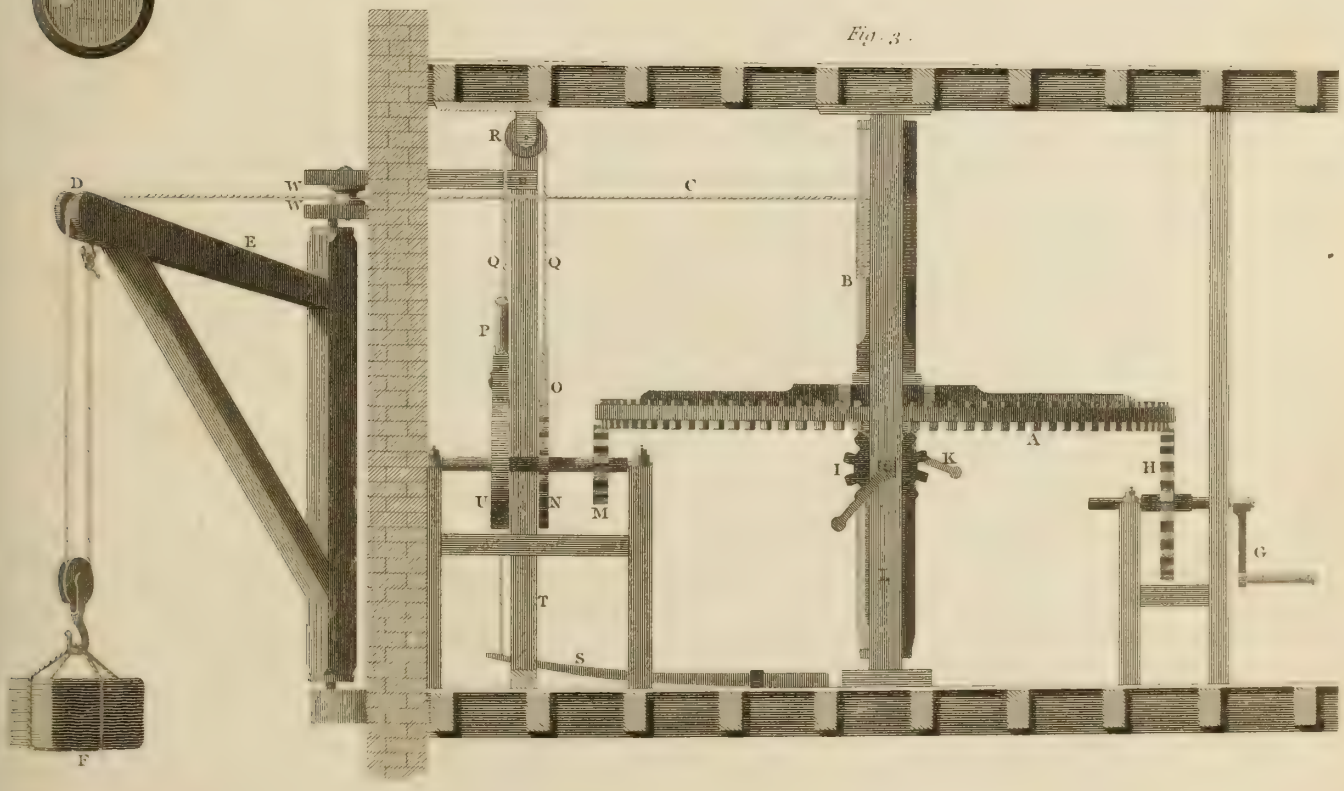

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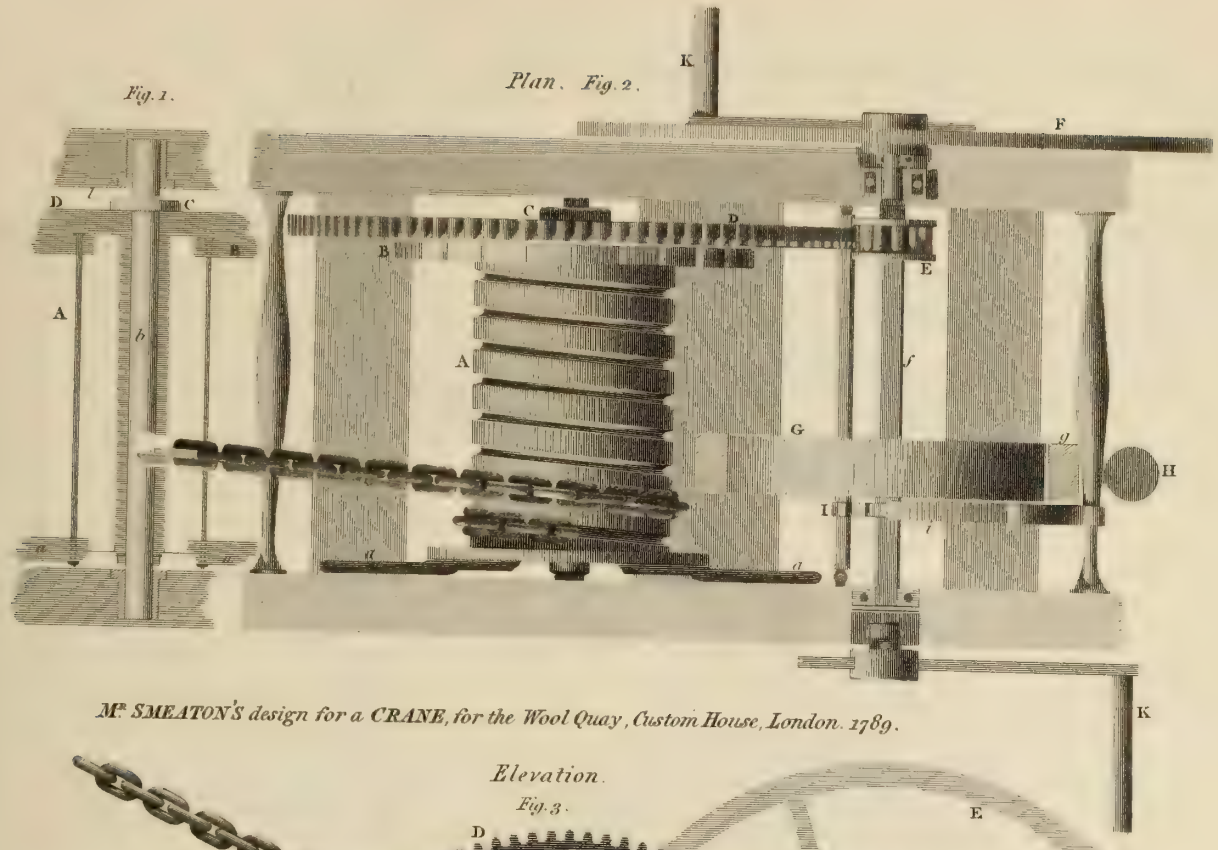
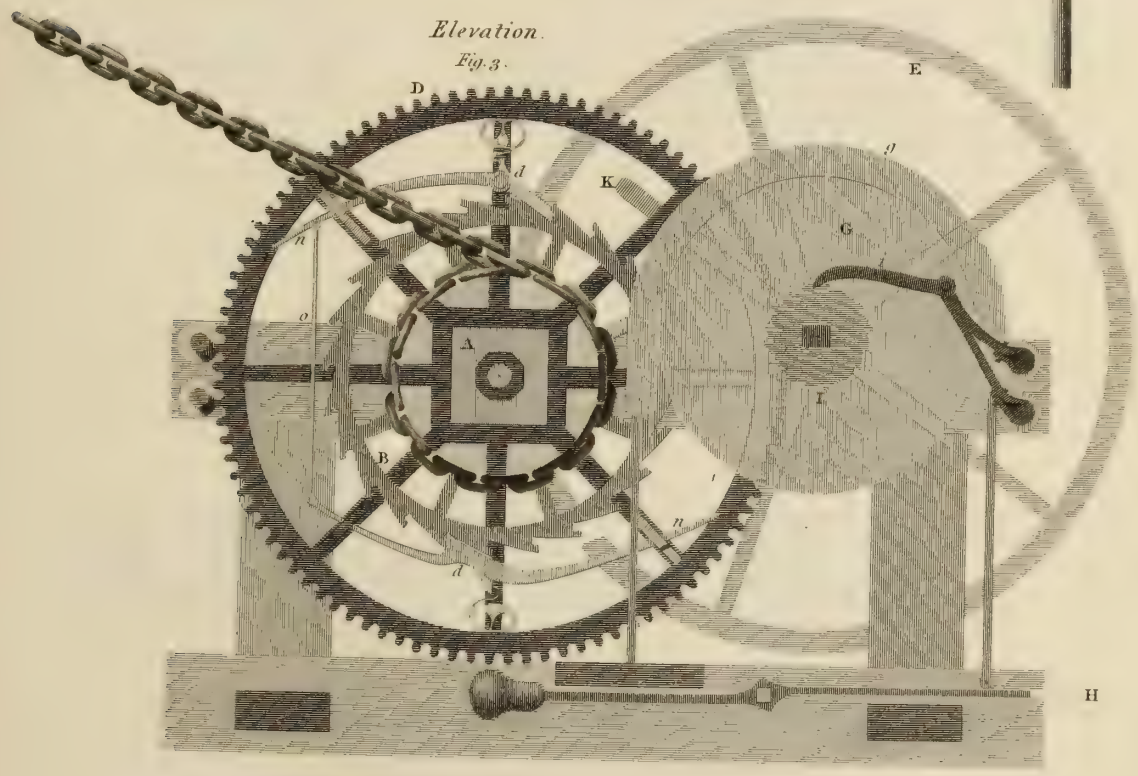
CRANES.



Mr SMEATON'S design for a CRANE, for the Wool Quay, Custom House, London. 1789.



Scale of Inches.

10 20 30 40 50 60 70 80 90

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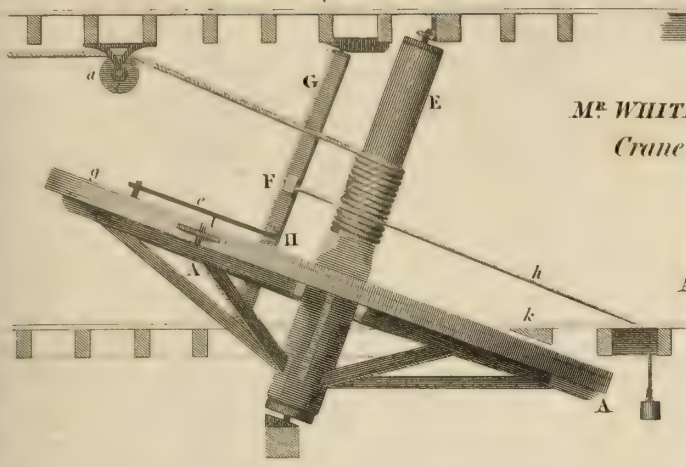
CRANES.

Fig. 1.



Mr. WHITE'S Crane.

Fig. 2.

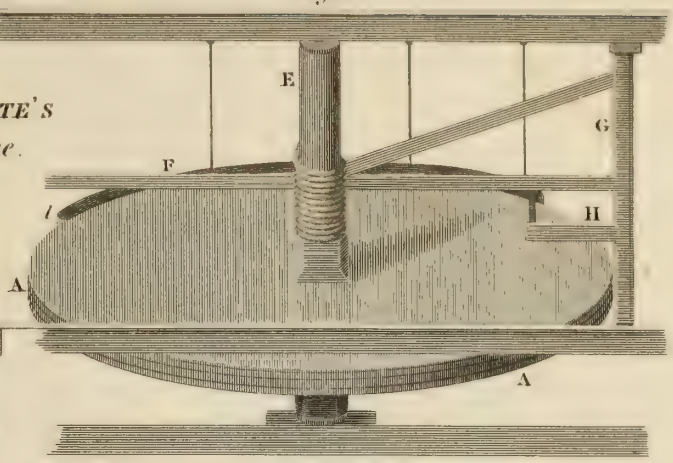
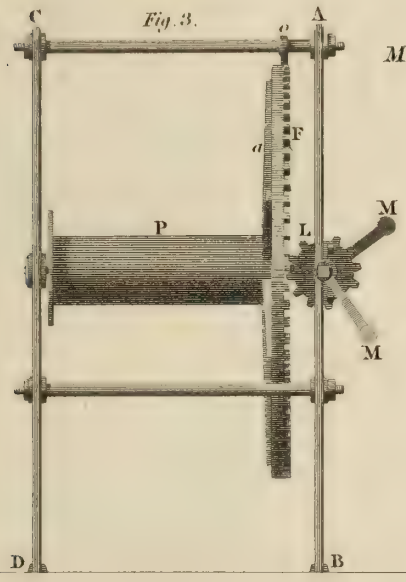
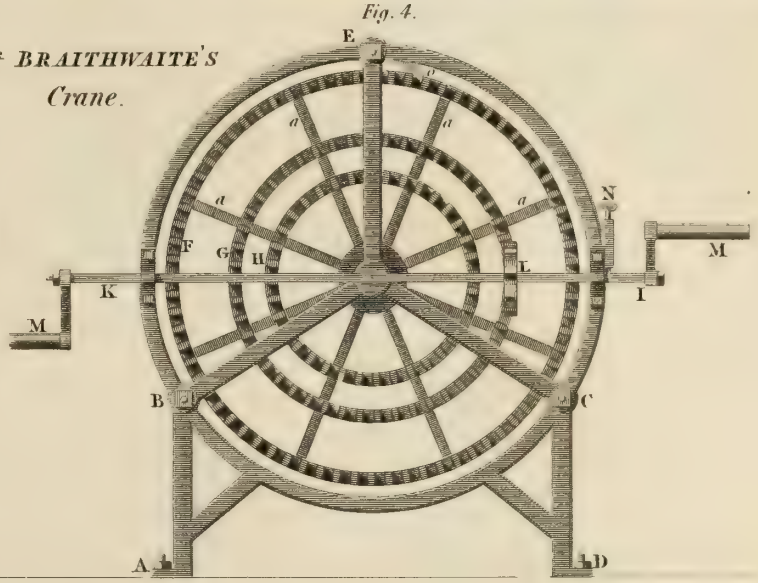


Fig. 3.



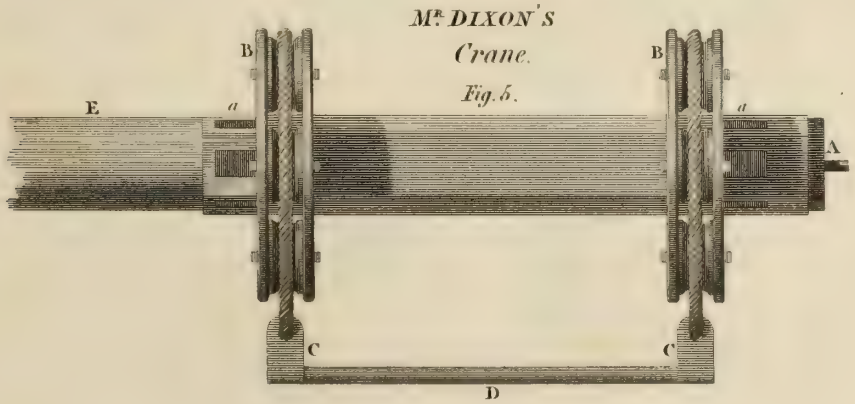
Mr. BRAITHWAITE'S Crane.

Fig. 4.



Mr. DIXON'S Crane.

Fig. 5.



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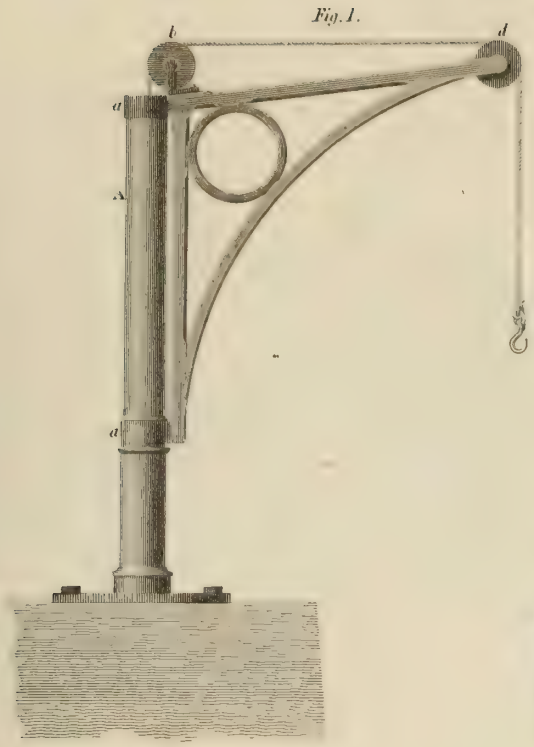
CRANES.

Fig. 1.



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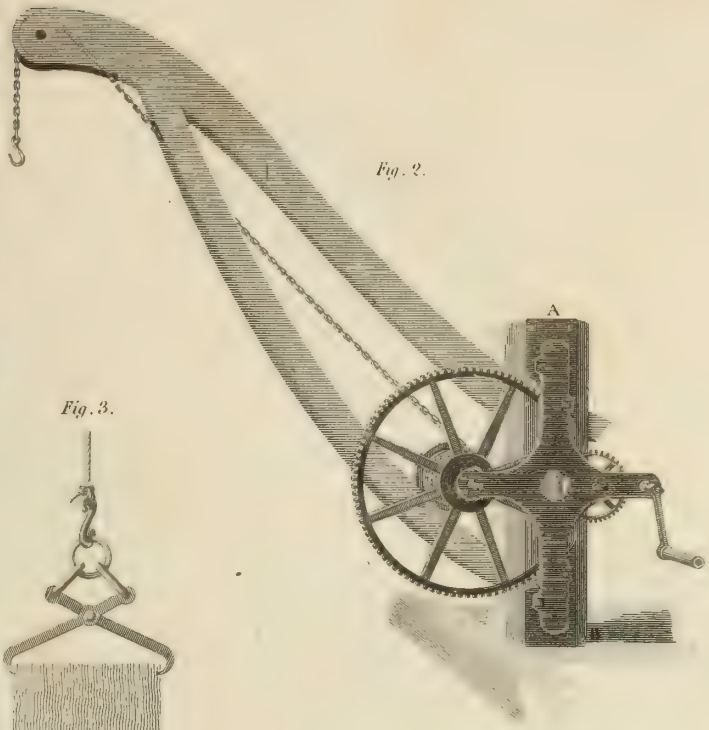


Fig. 3.

Fig. 4.

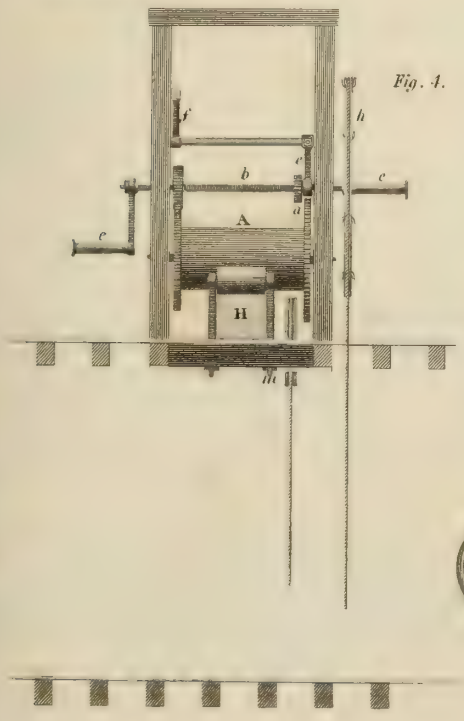
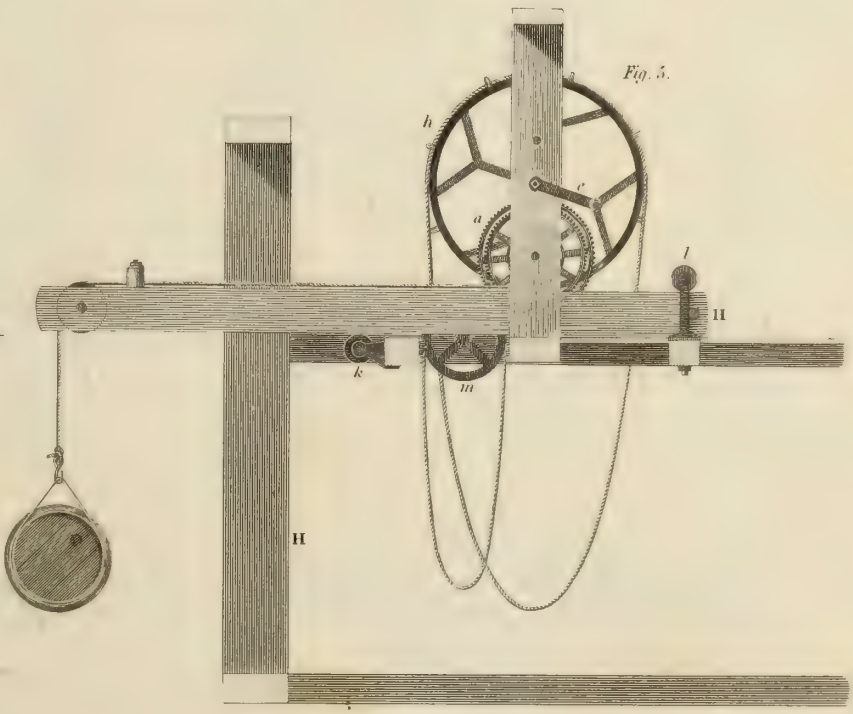


Fig. 5.



Drawn by Jun.r delin.

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Engraved by Wilson Lowry.

MECHANICS.

PLATE XXII & XXIII.

DIRECTION of Motion.

Fig. 3.

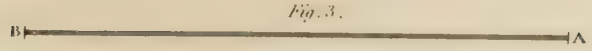
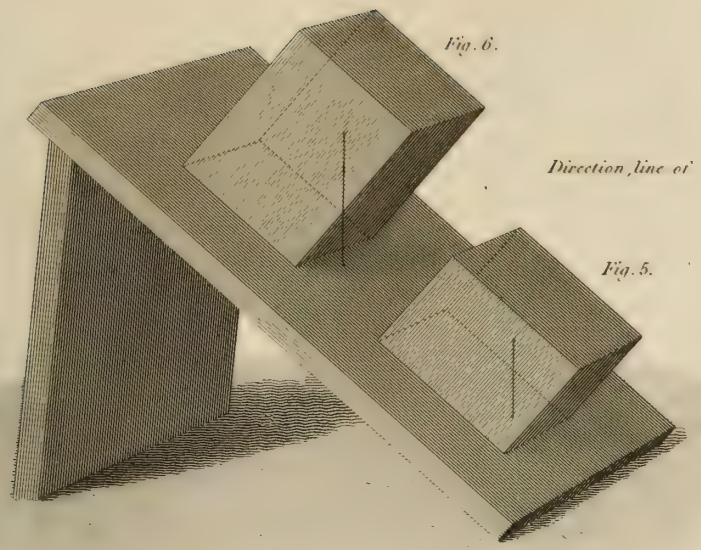


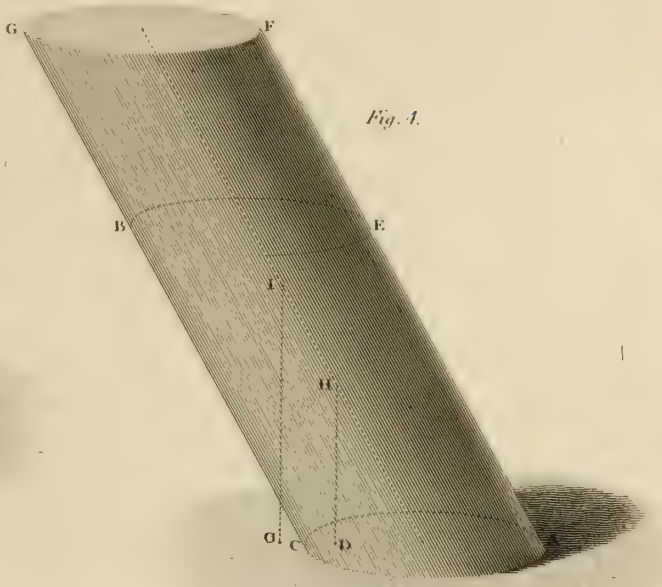
Fig. 6.



Direction line of

Fig. 5.

Fig. 4.



MECHANICS.

PLATE XXIII.

Mr. Hill's Machine for DRAWING out Ships Bolts.

Fig. 1.

Section.

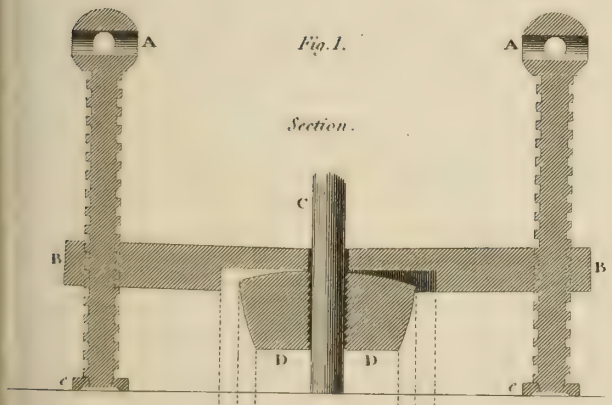


Fig. 2.

Elevation.

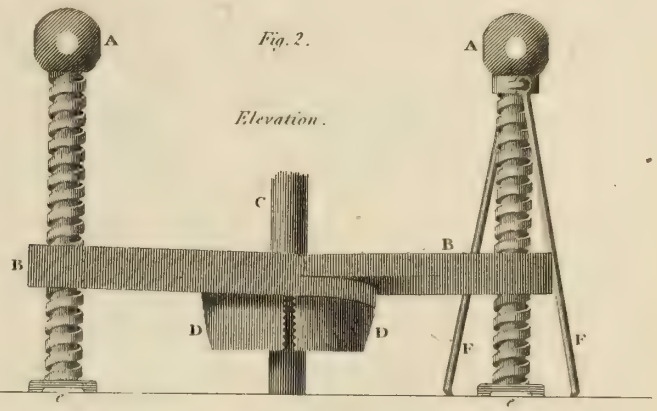
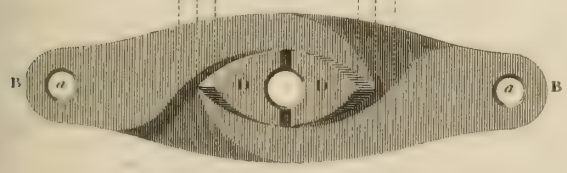
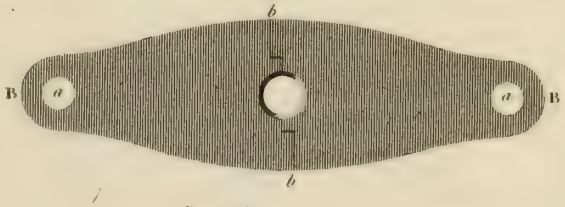


Fig. 3.



Plan of the lower Side.

Fig. 4.



Plan of the upper Side.

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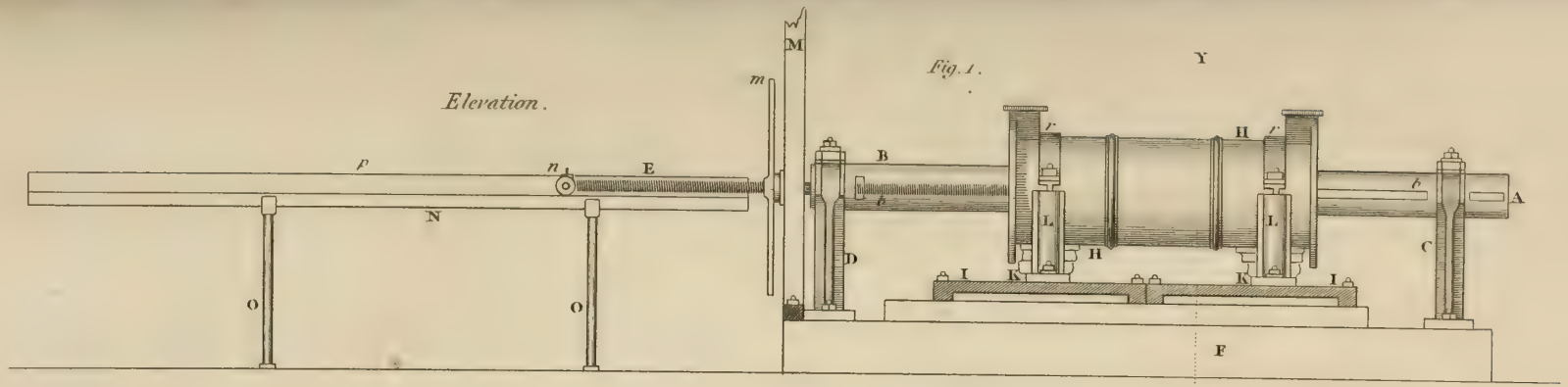
Lowry sculp.

Machine for boring Cylinders, at the Falcon Iron Foundery, made by Mr. Dixon.

Elevation.

Fig. 1.



Plan.

Fig. 2.

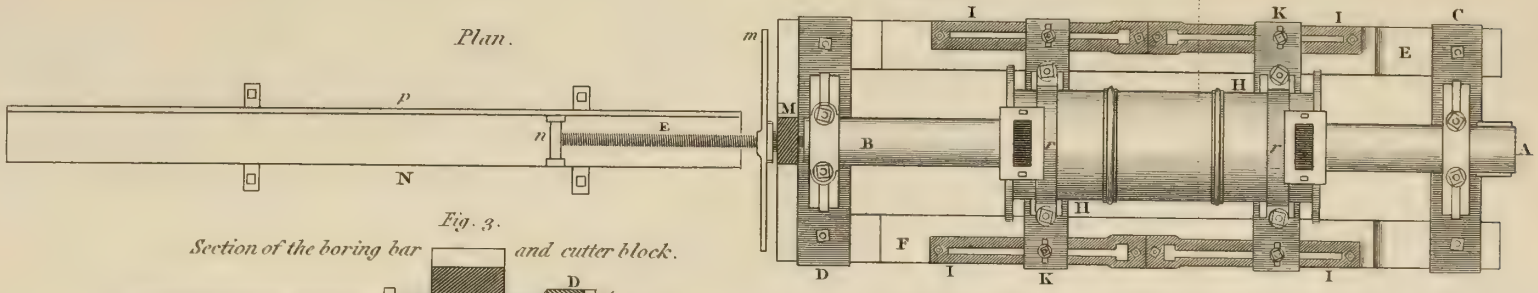


Fig. 3.

Section of the boring bar and cutter block.

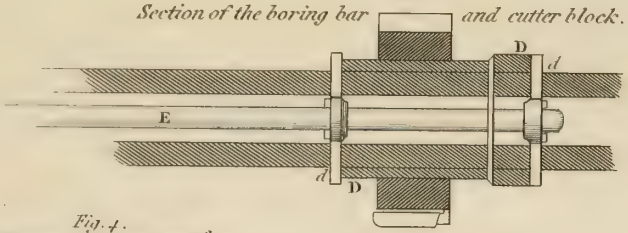


Fig. 4.

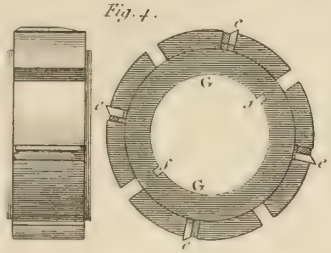
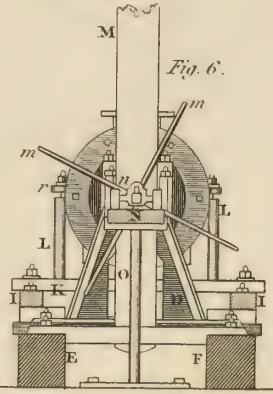


Fig. 5.

End Elevation

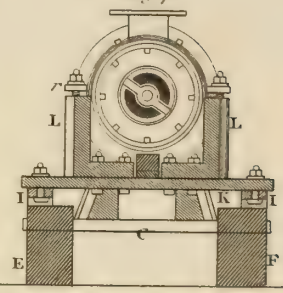
Fig. 6.



Z

Section through Y Z.

Fig. 7.



Scale of Feet.

J. Farey Junr. delin.

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DRILLS.

Fig. 1.

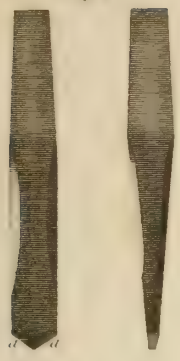


Fig. 2.

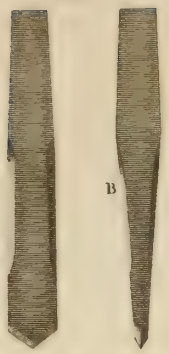


Fig. 3.

Fig. 4.

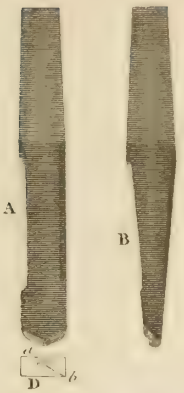


Fig. 5.

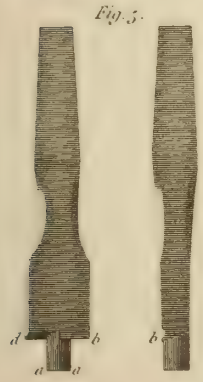


Fig. 6.

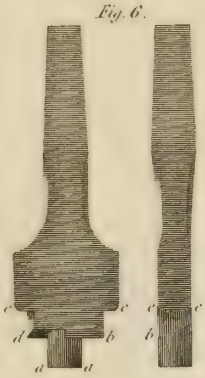


Fig. 7.

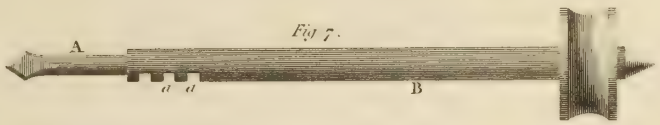


Fig. 8.

Fig. 9.

DRILLING MACHINES.

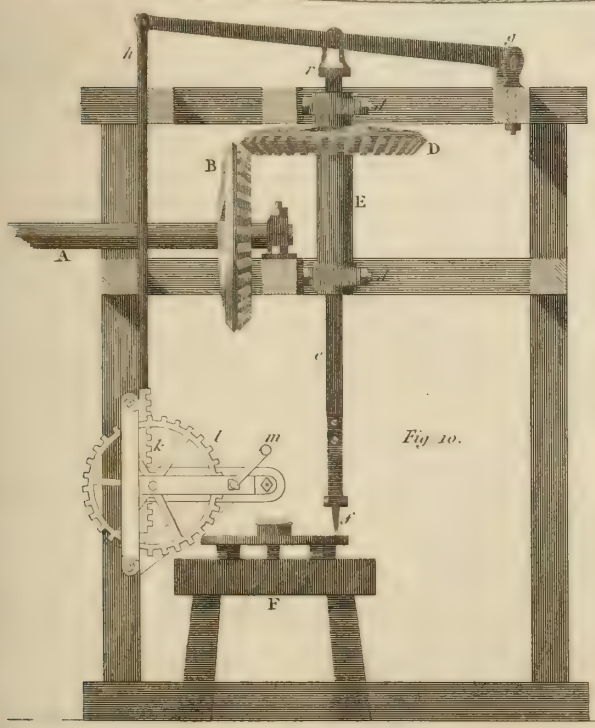


Fig. 10.

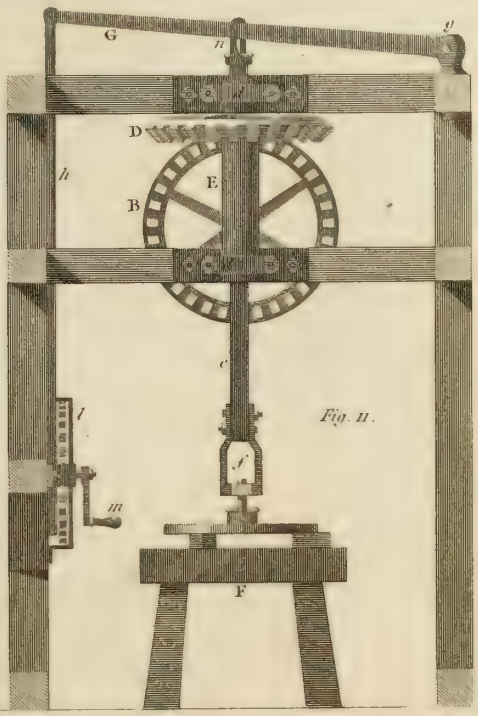


Fig. 11.

J. Easy Junr. delin. Published as the Act directs, 1810, by Longman, Hurst, Rees & Orme, Paternoster Row. Engraved by Wilson Lowry.

Fig. 1.

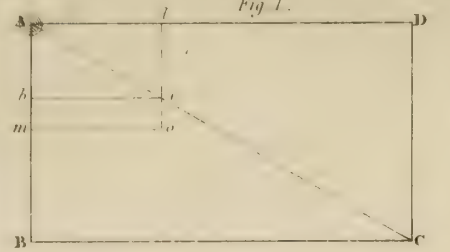


Fig. 2.

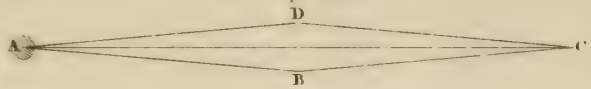


Fig. 3.

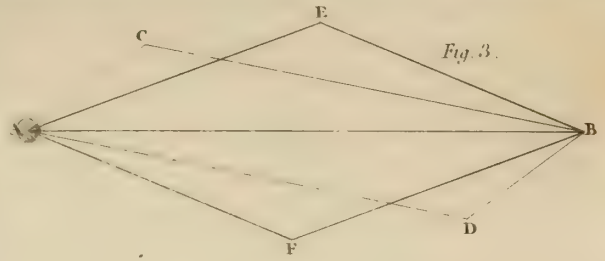


Fig. 4.

Fig. 5.

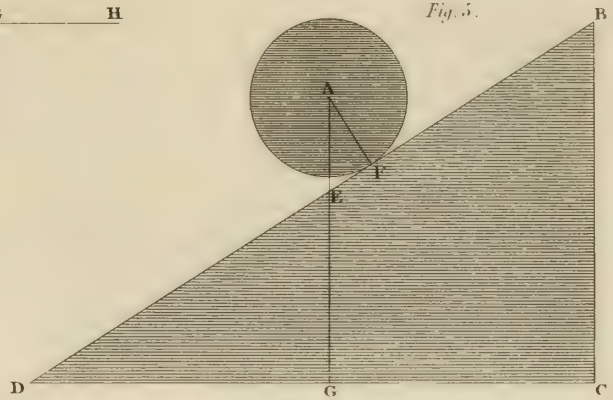


Fig. 6.

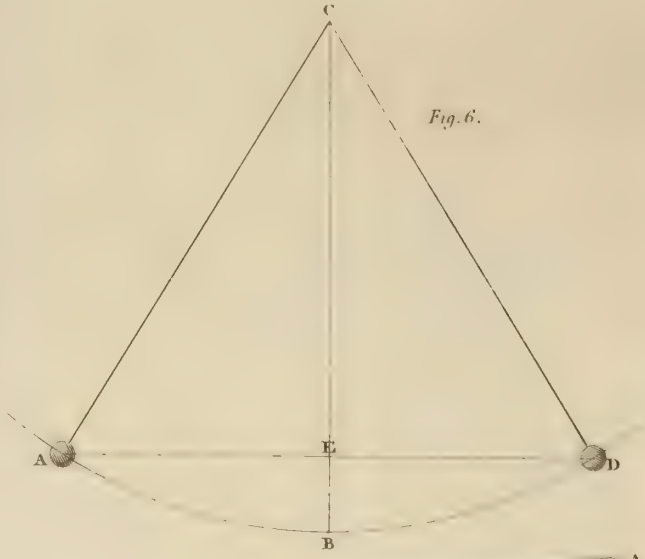
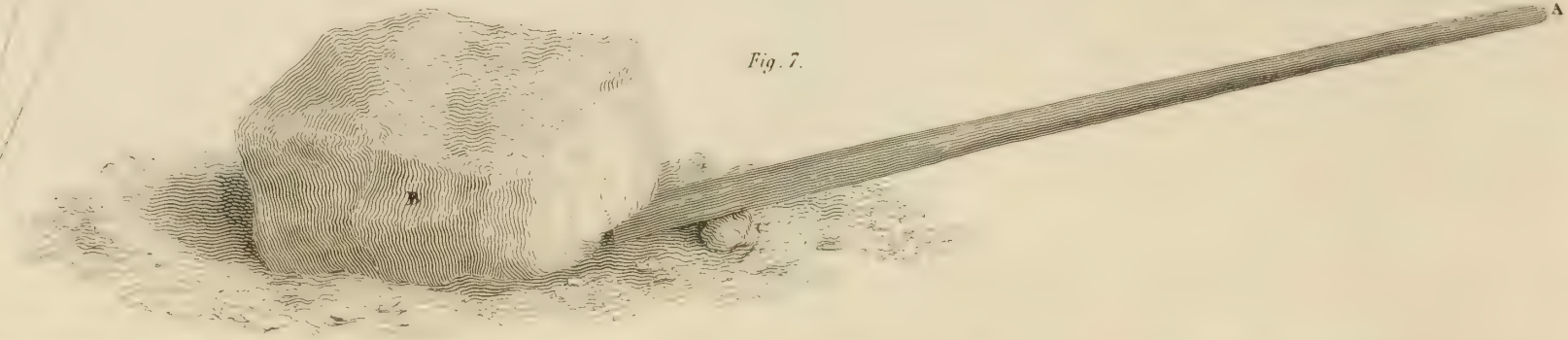


Fig. 7.



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Engraved by Wilson Lowry.

DYNANOMETERS

FOR MEASURING THE FORCE OF DRAUGHT.

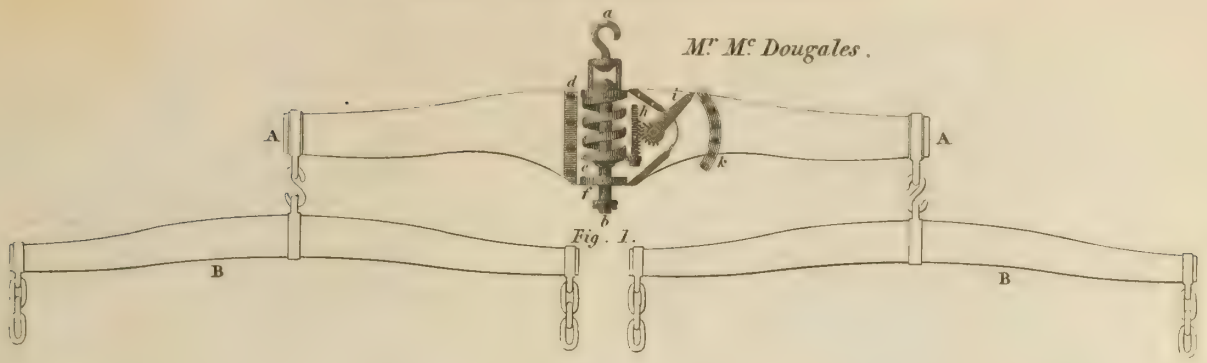


Fig. 1.

Fig. 3.

Mr Salmons contrivance for determining the force required to work a Mill.

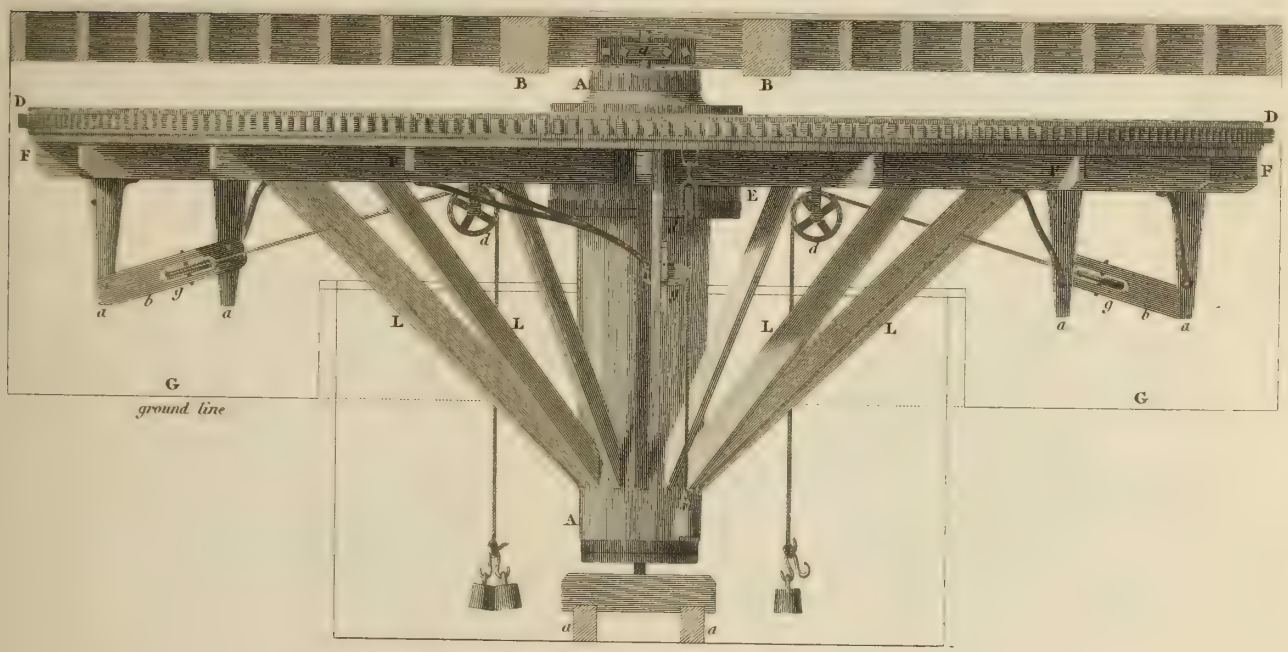
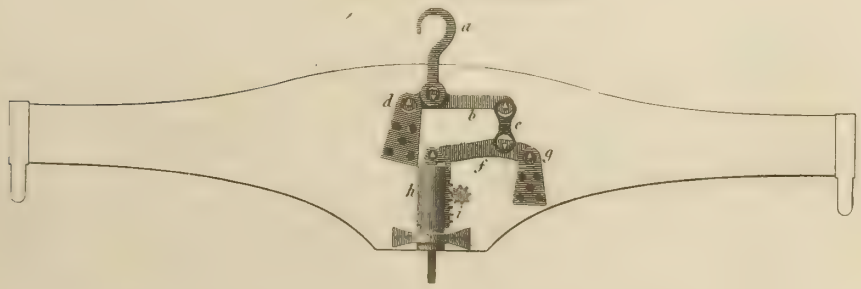


Fig. 2.

Mr Salmons Dynanometer.



J Farey Junr delin.

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EXPANDING RIGGERS.

Fig. 5.

Fig. 6.

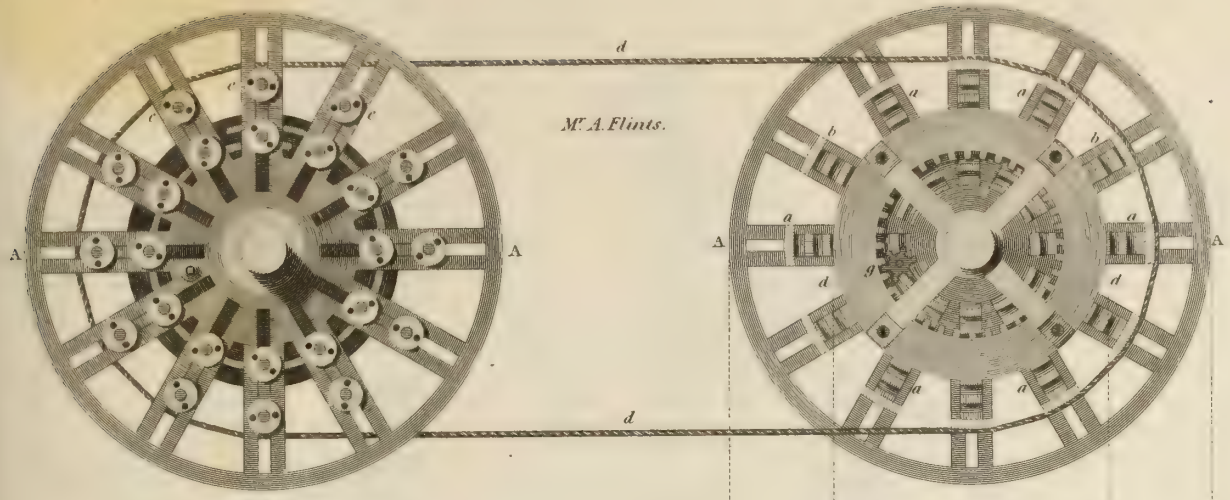


Fig. 10.

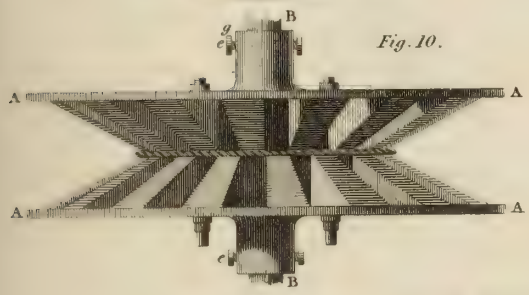


Fig. 7.

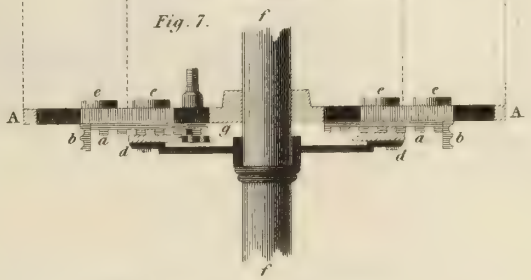


Fig. 11. Mr. Farey's.

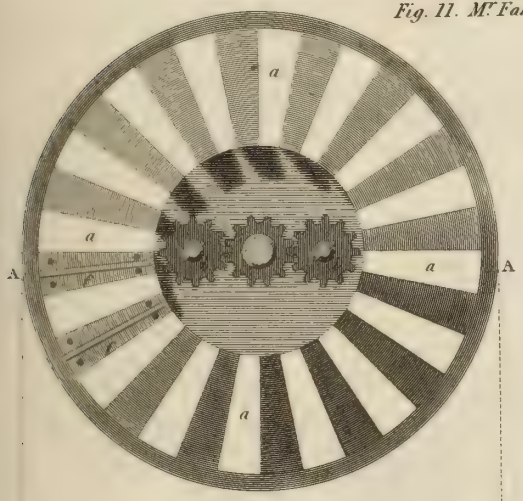


Fig. 8.

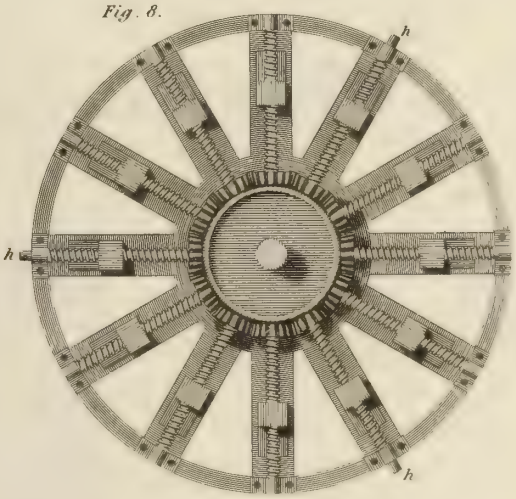


Fig. 12.

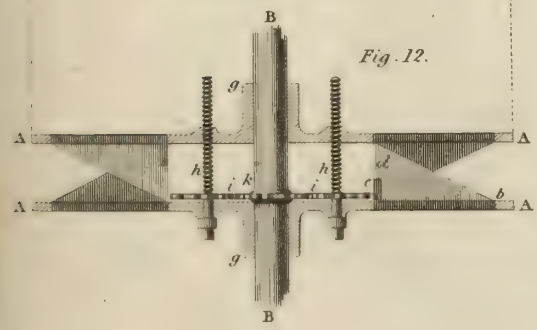
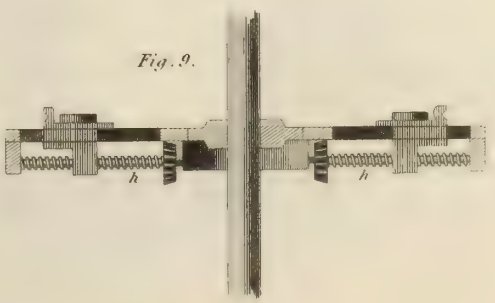


Fig. 9.



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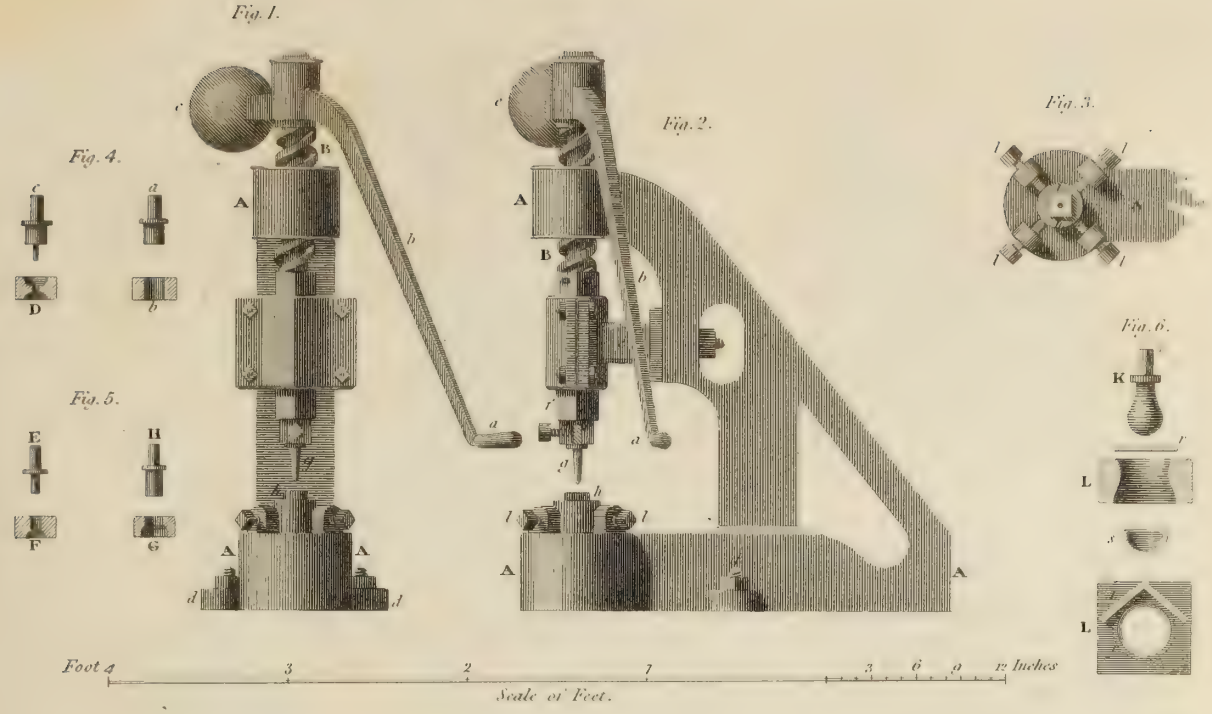
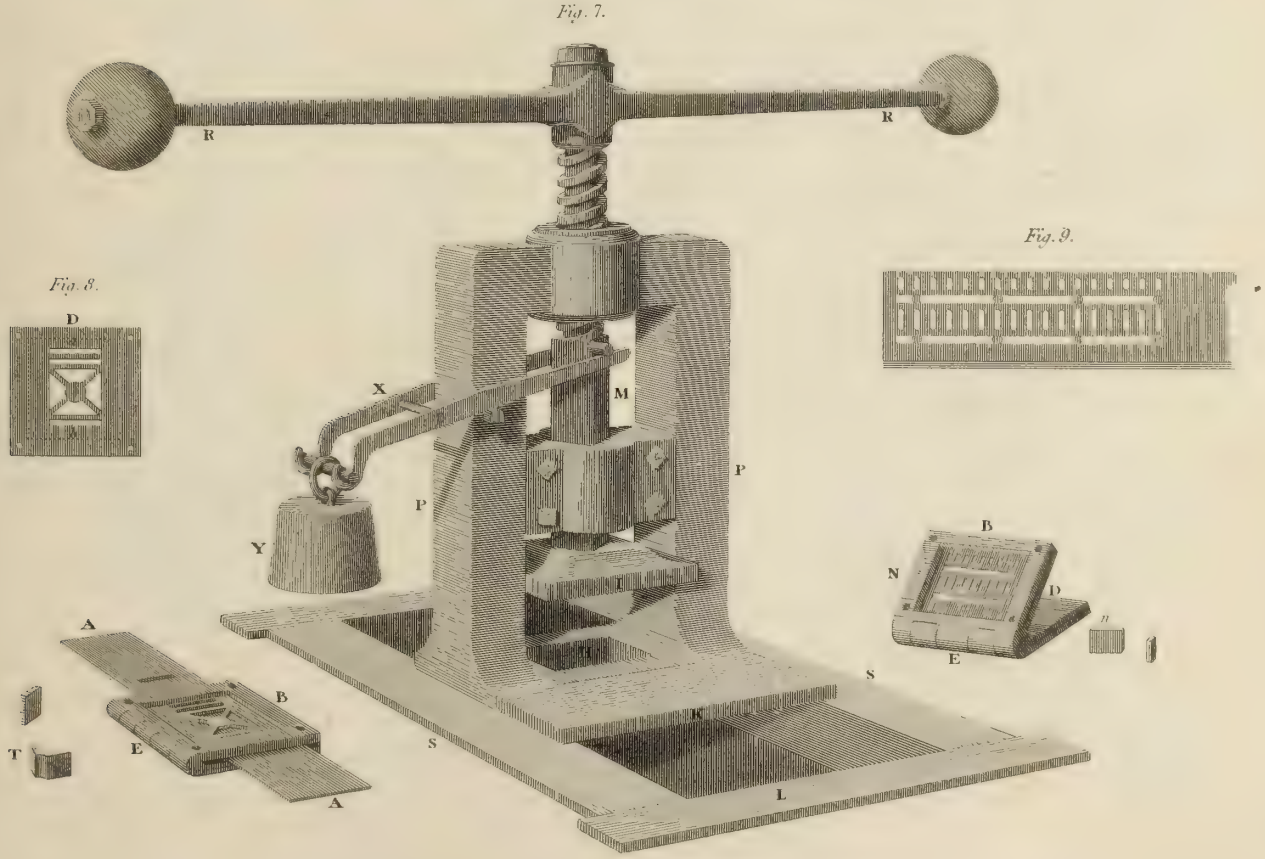
MECHANICS.

FLY-PRESS.





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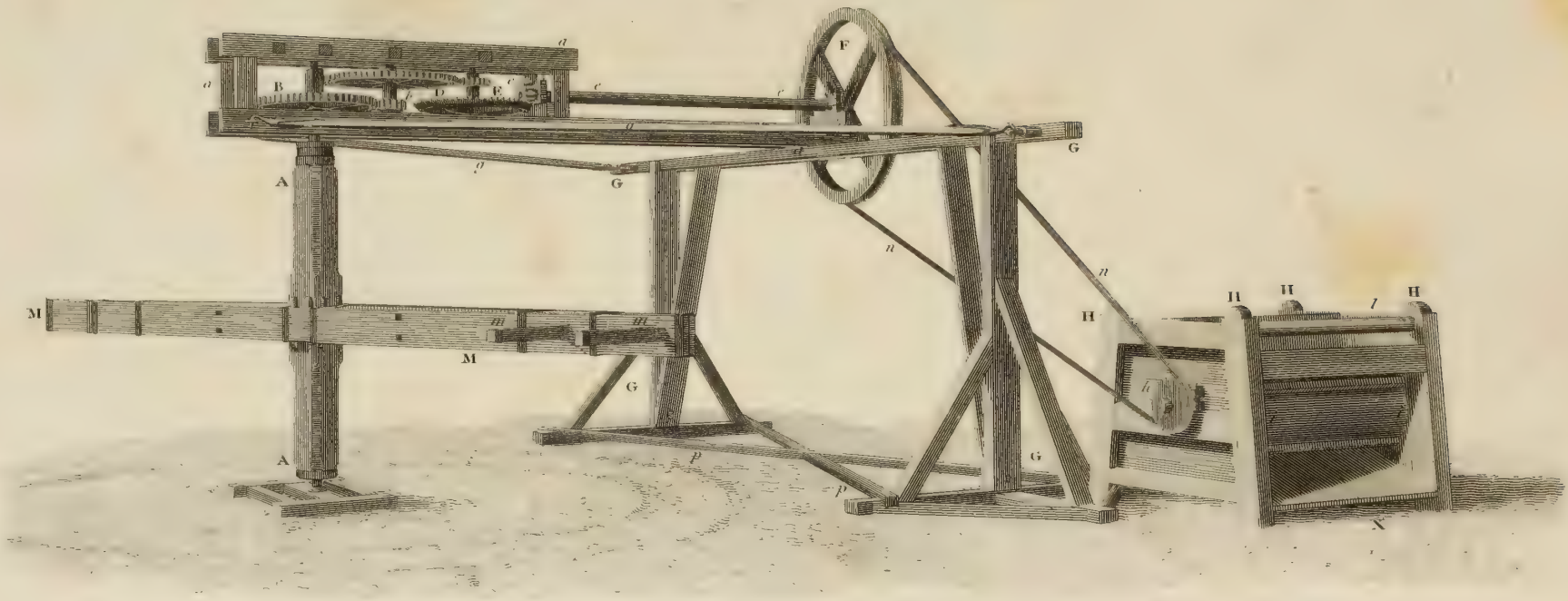
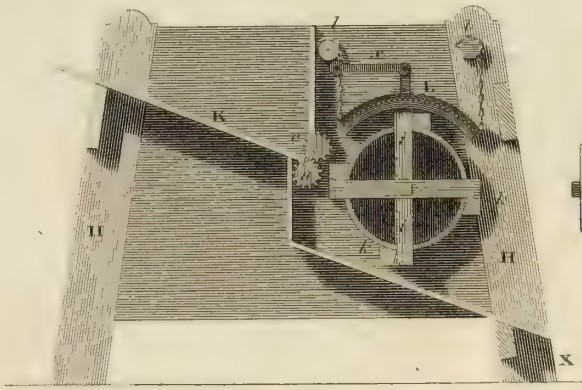
Mr. R. SALMON'S, PORTABLE THRASHING MILL.

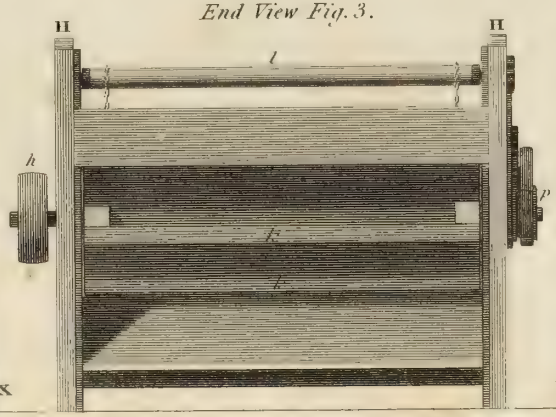
Perspective View Fig. 1.



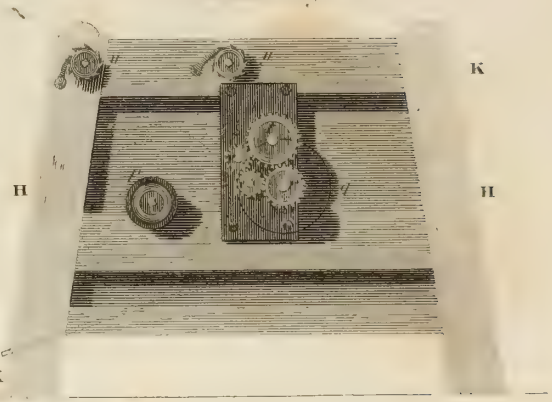
Section Fig. 2.



End View Fig. 3.



Elevation Fig. 4.

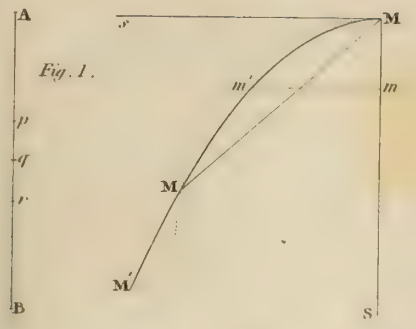


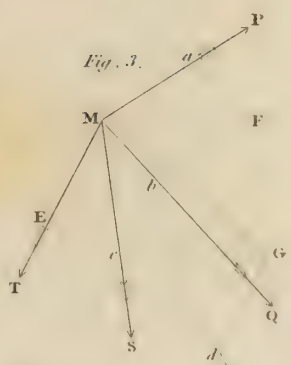
Jun. del.

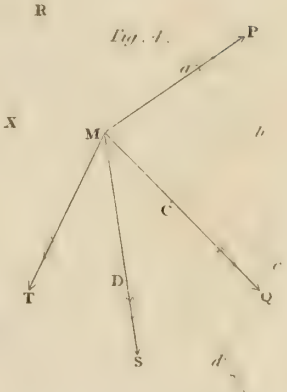
Published as the Act directs 1st Jan. by Longman Hurst Rees Orme & Brown Paternoster Row London

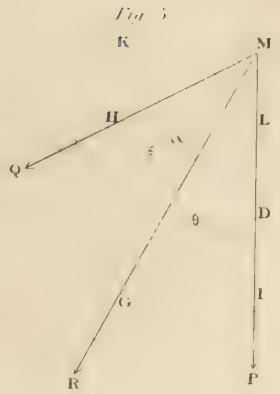
Lowry sculp.

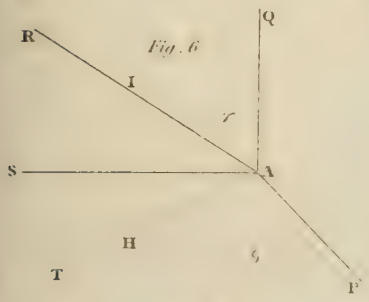
FORCE.

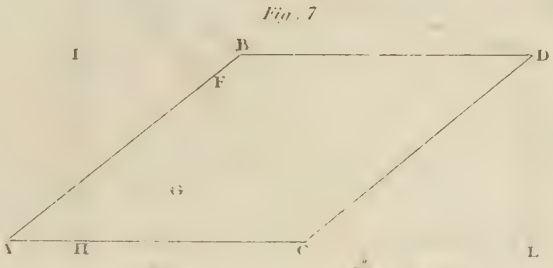


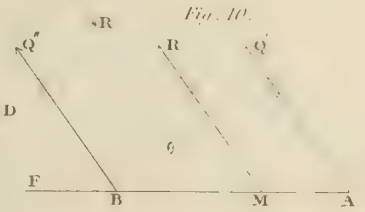


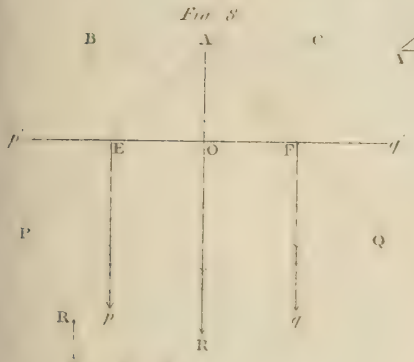


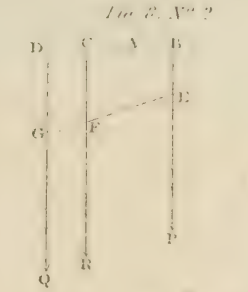


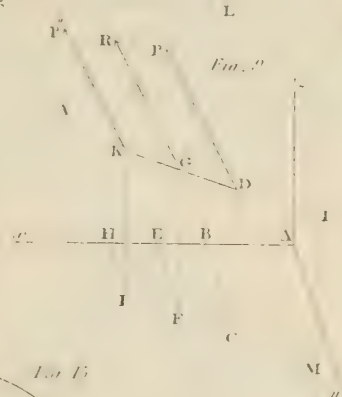


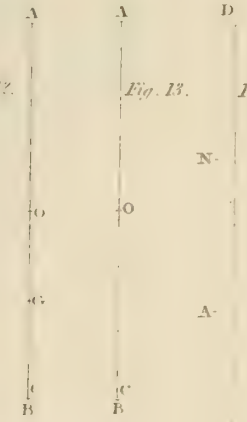


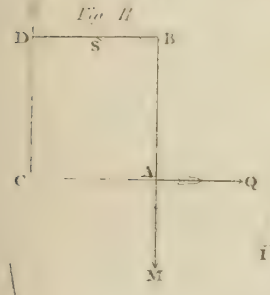


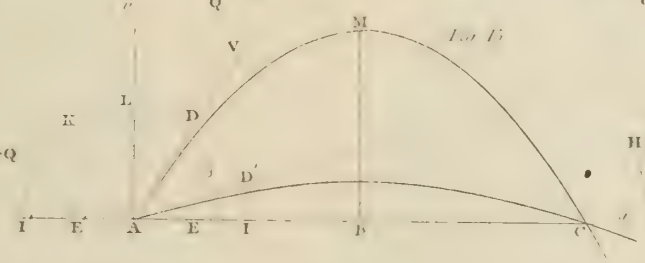


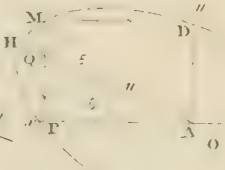


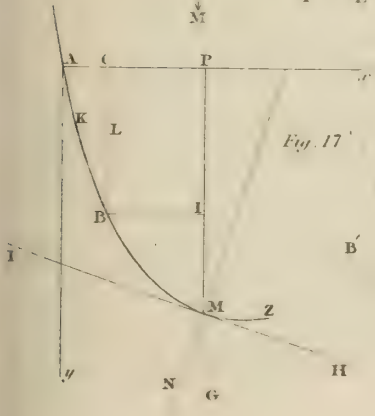


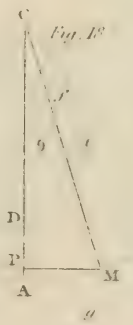


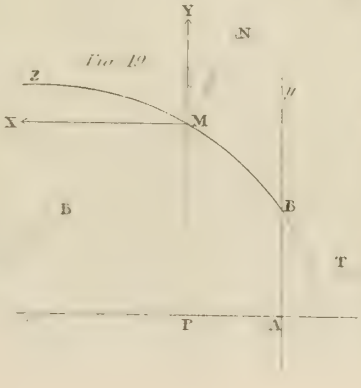












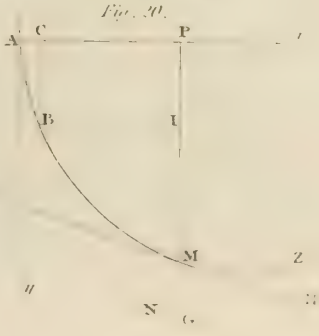


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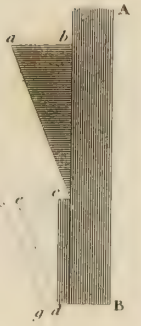
Fig 1.

WEDGE.

Fig. 2.

Fig. 3.



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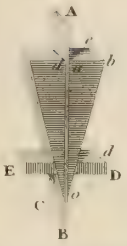

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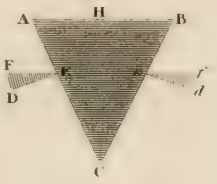
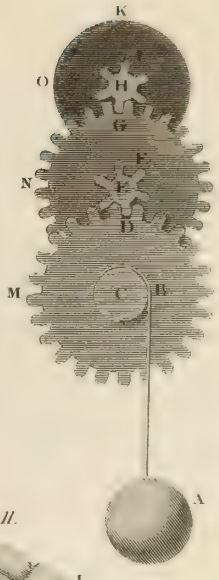


WHEEL.

Fig. 8.



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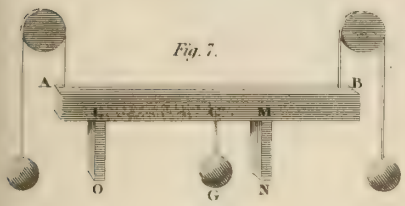
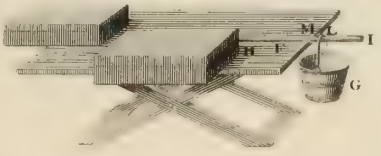


WEIGHT.

Fig. 6.



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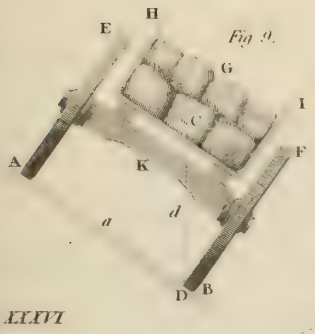

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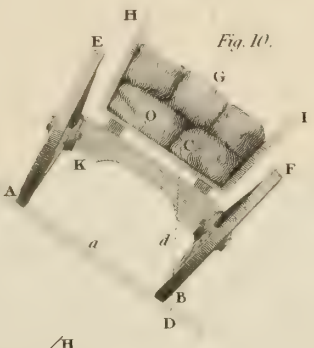

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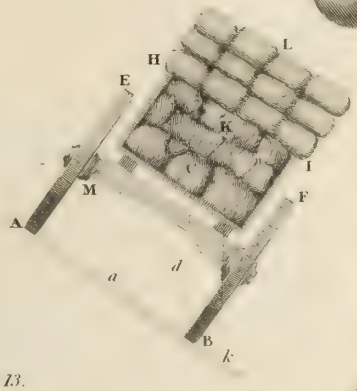
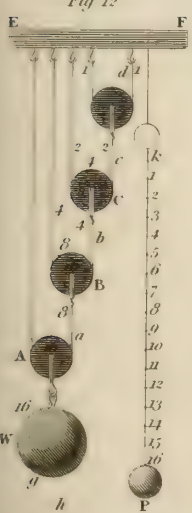


PLATE XXXVI

Fig 12



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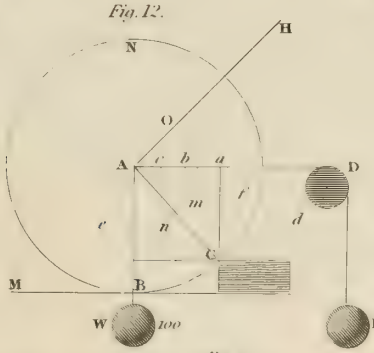

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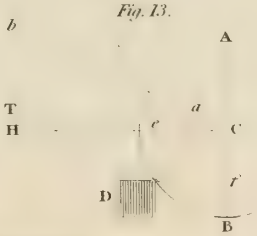
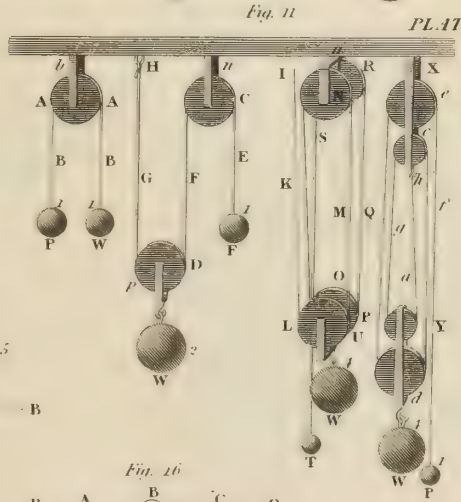


PLATE XXXVII.

Fig. 11



REFRACTION

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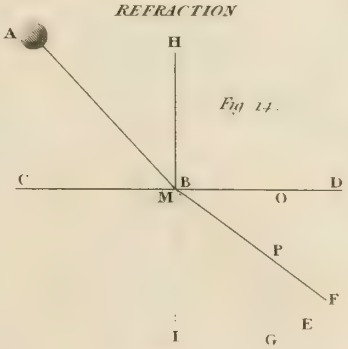

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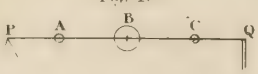

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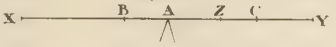


Solid of least RESISTANCE

Fig. 15

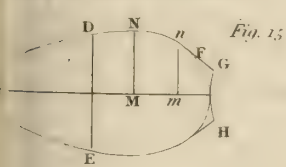
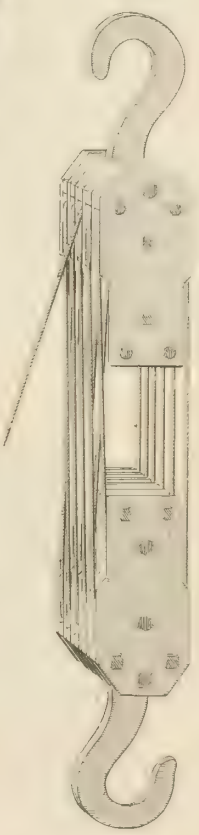


PLATE XXXVII

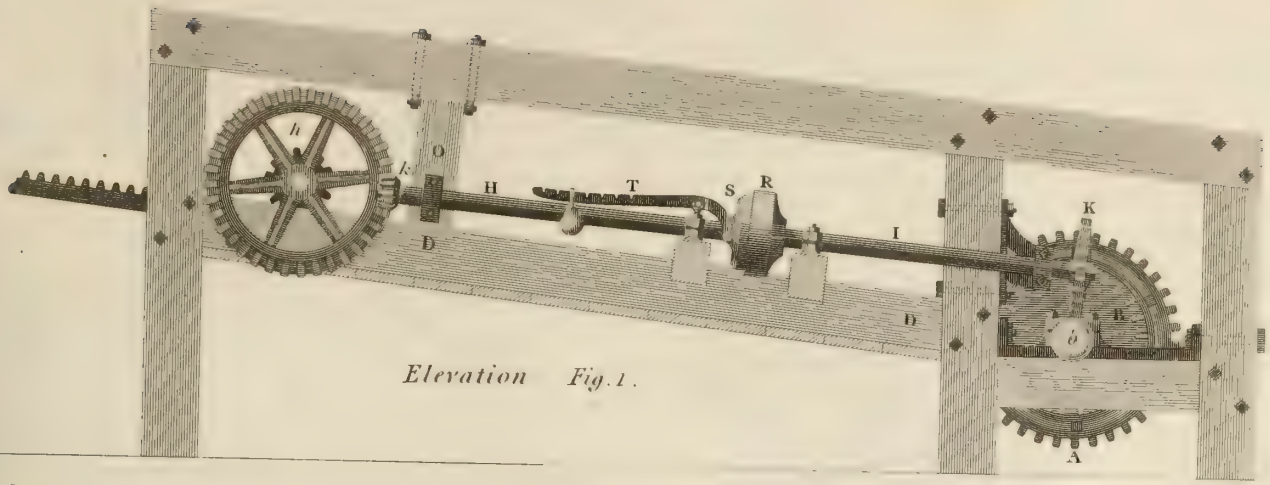
Fig 13



Published as the Act directs, 1819, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row, London.

Lowry sculp

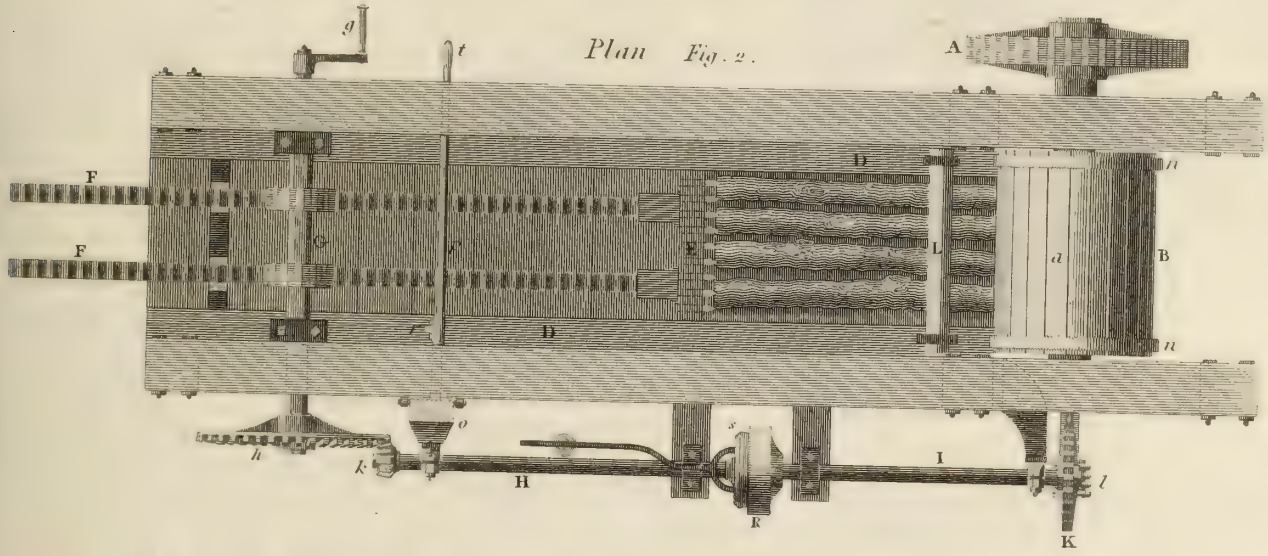
LOG-WOOD MILL.



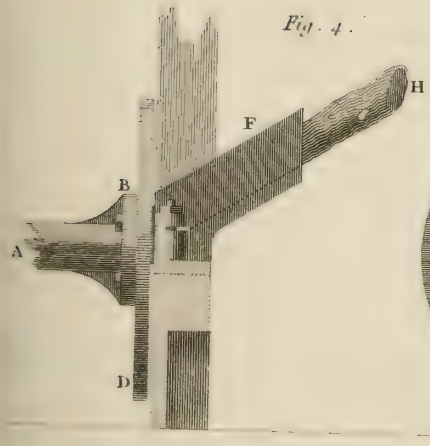
Elevation Fig. 1.

Scale of Feet

0 1 2 3 4 5 6 7 8 9 10 11 12 13



Plan Fig. 2.



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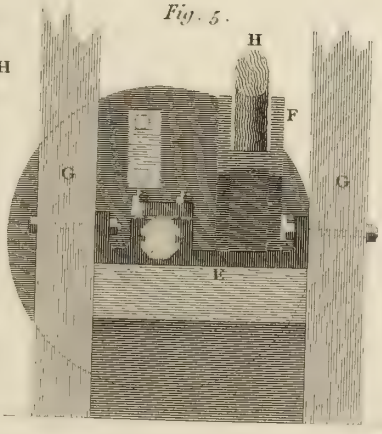

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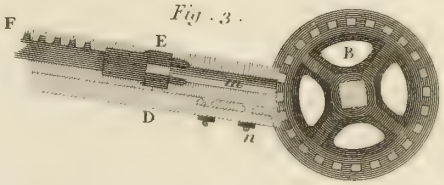

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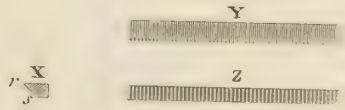
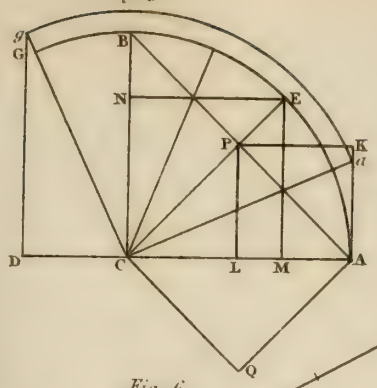


Farey Jun^r delin. Published as the Act directs, 1823, by Longman Hurst, Rees, Orme & Brown, Paternoster Row. Engraved by W. Lowery.

Fig. 3



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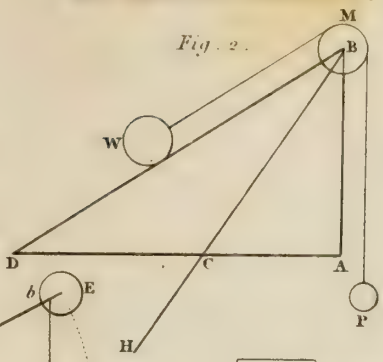

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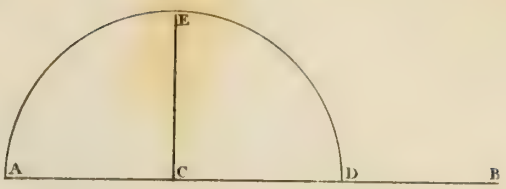

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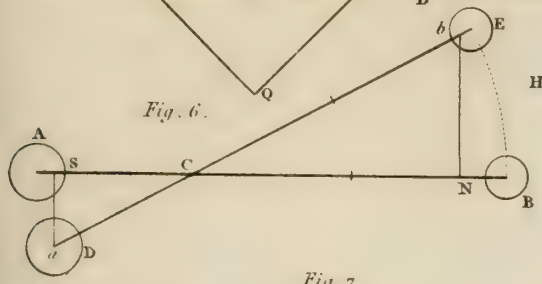

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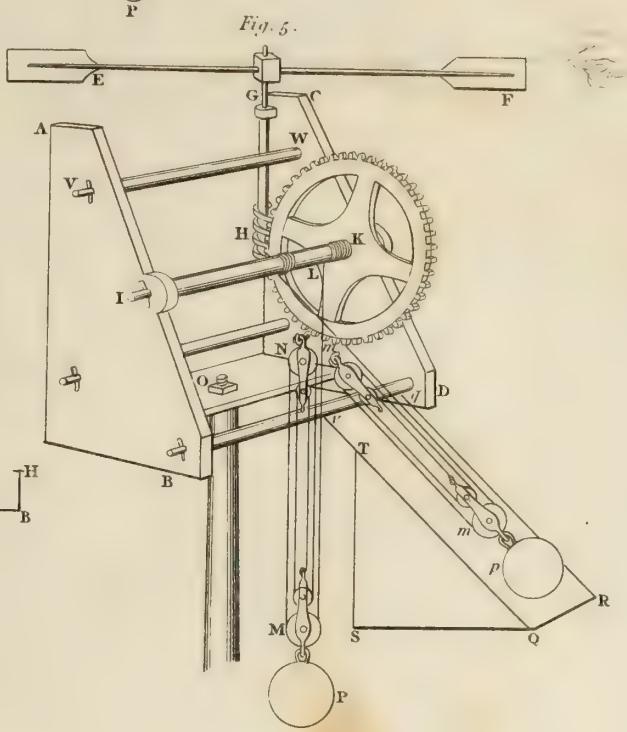

Fig. 7.

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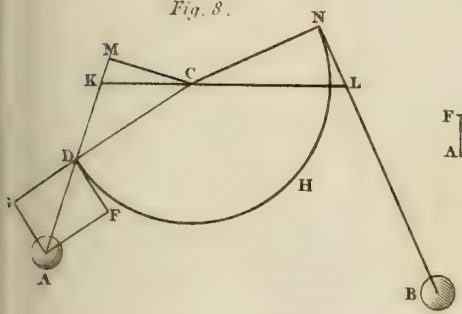

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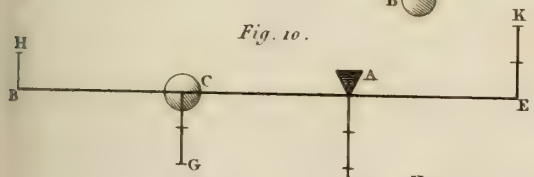
Fig. 10.



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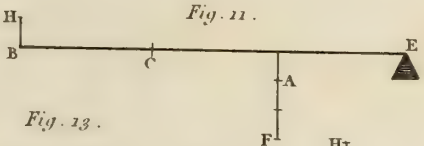

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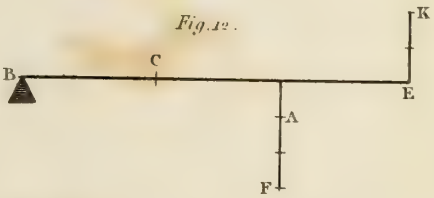
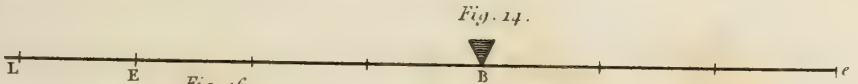


Fig. 13.

Fig. 14.



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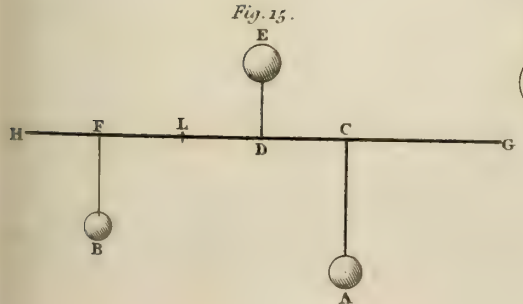

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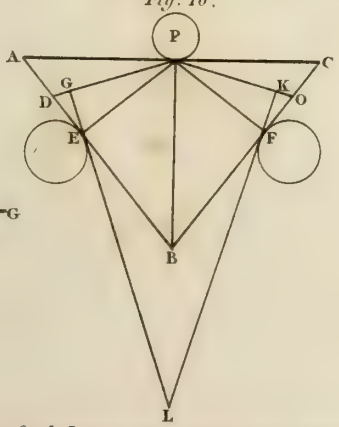

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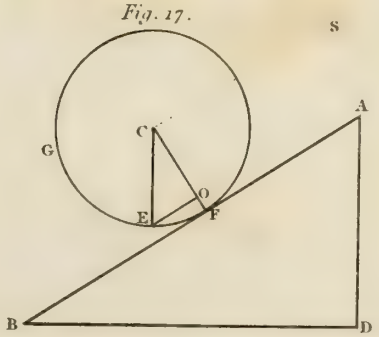

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Engraved by W. Lowry.

Fig. 1.

View of a Common Breast Mill.

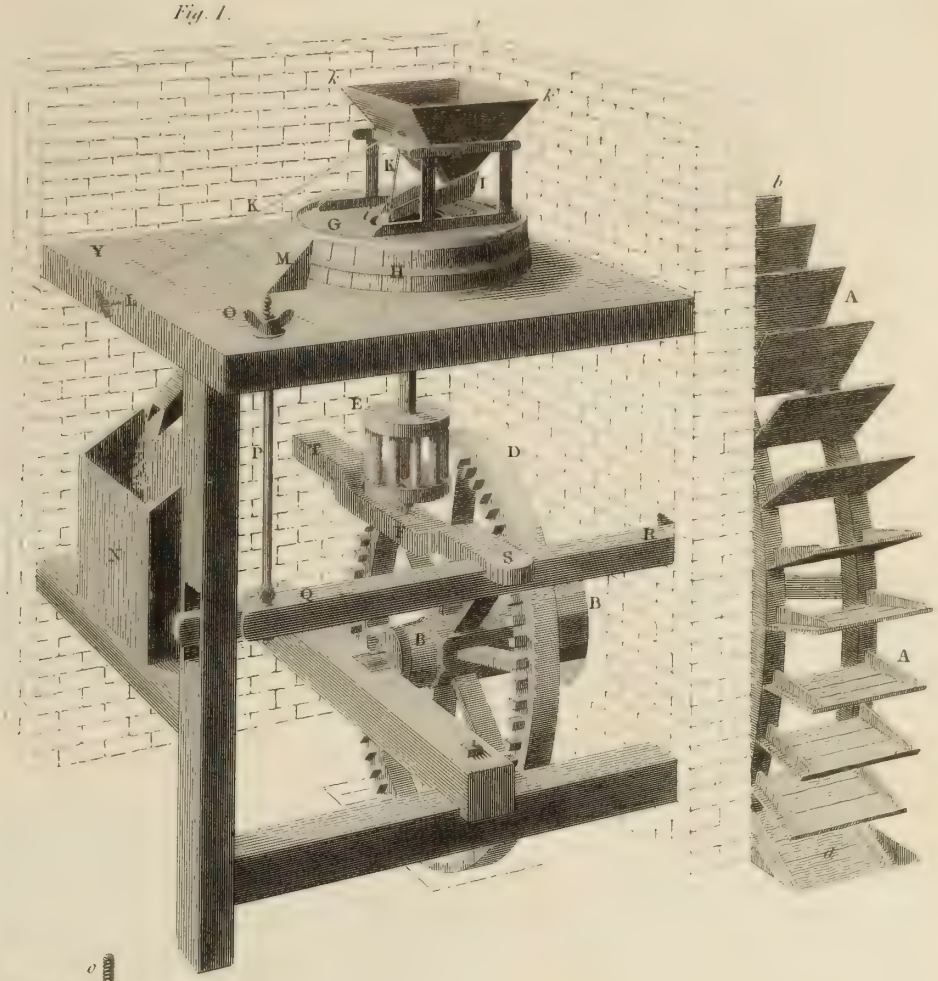
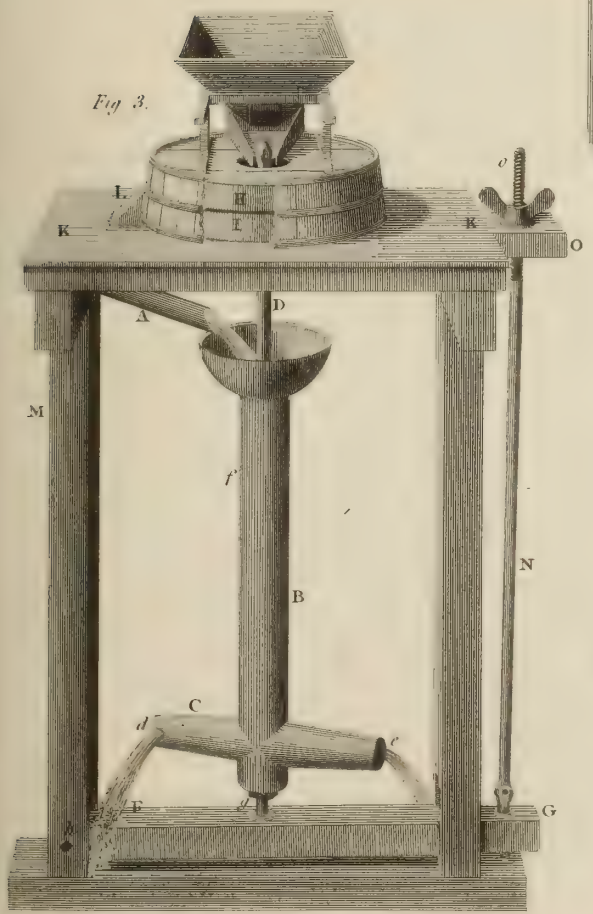


Fig. 2.

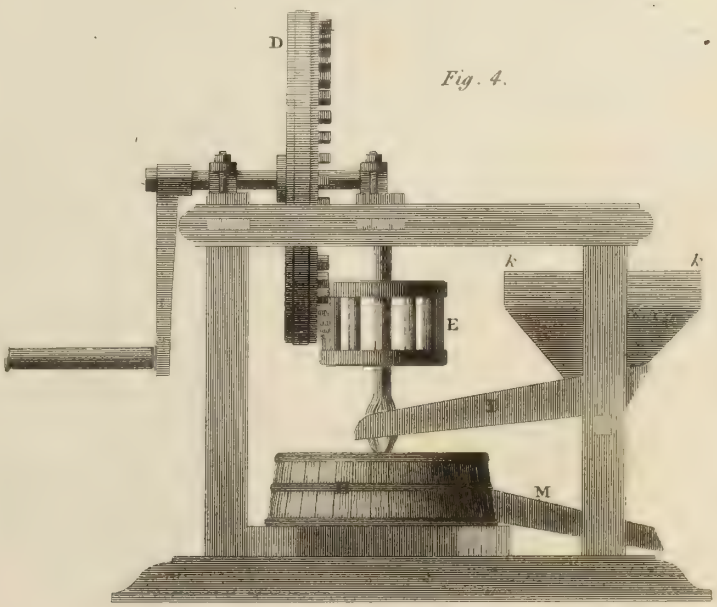
D^r Barker's Mill.

Fig. 3.



Portative or Hand Mill.

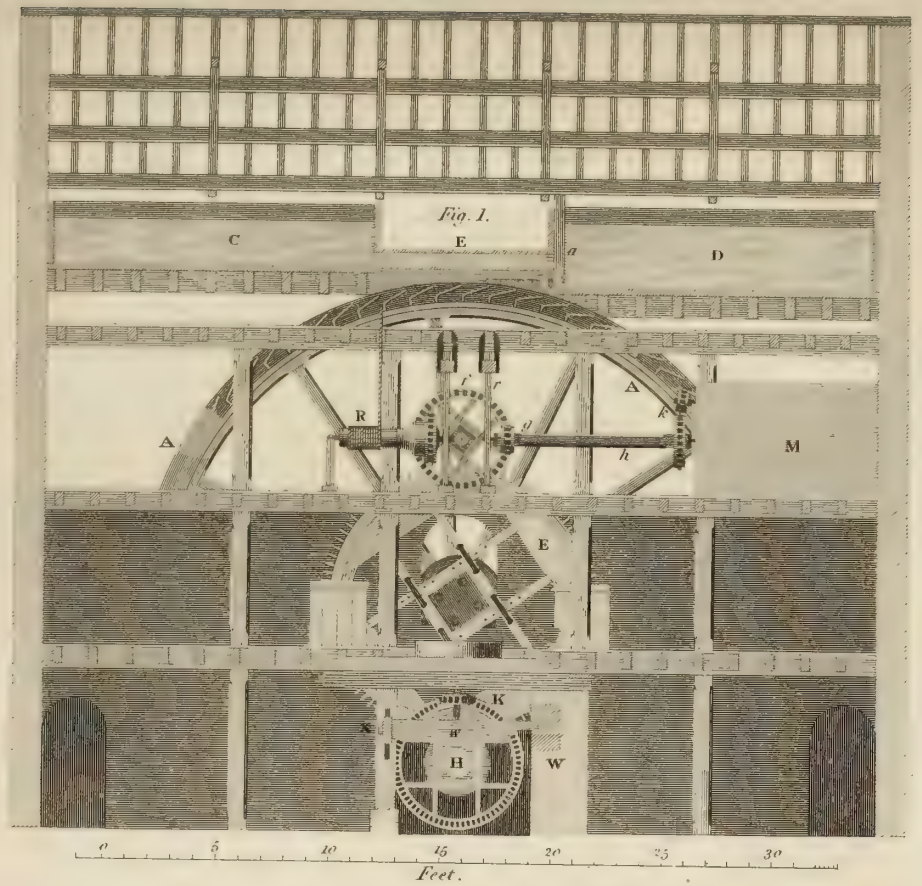
Fig. 4.

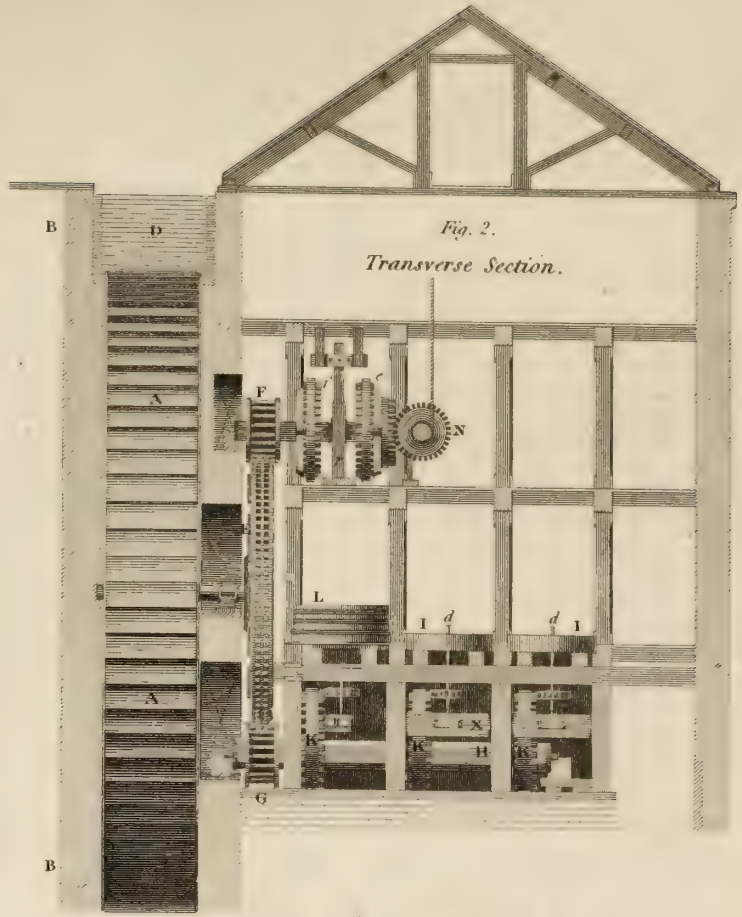


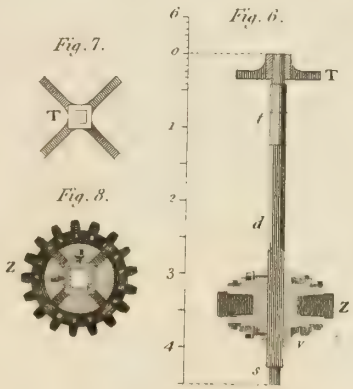
J. Farey, delin. Published as the Act directs, 1819, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row. Lowry, sculp

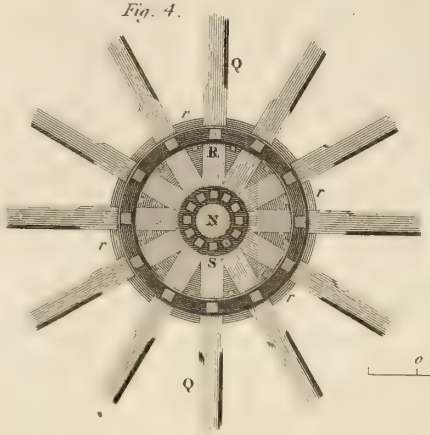
FLOUR MILL

Designed *by J. SMEATON, F. R. S.* 1781.

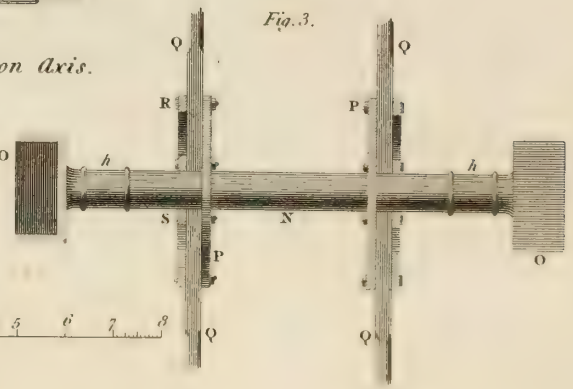








Cast Iron Axis.



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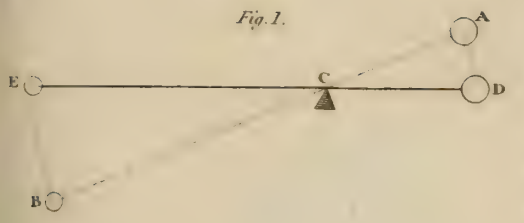
MOTION.&c.

Fig. 1.



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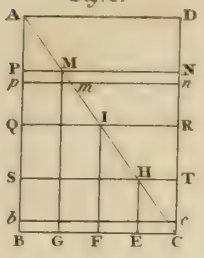

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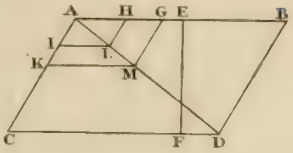

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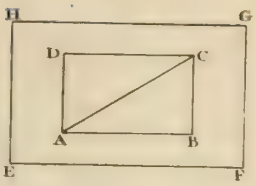

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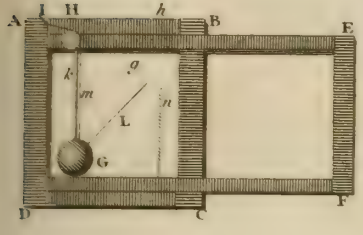

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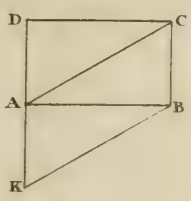

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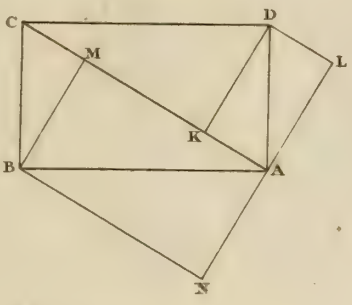

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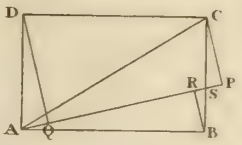

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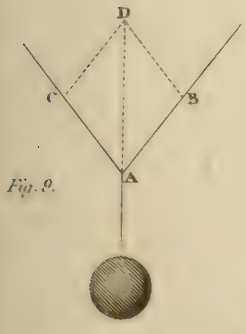

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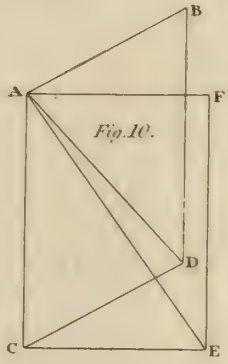
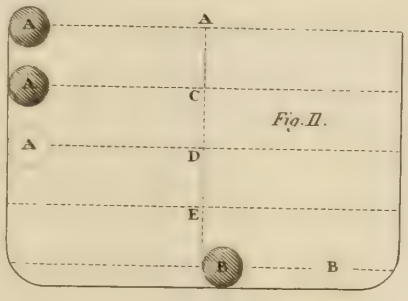


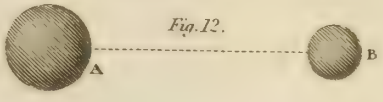
Perpetual MOTION

Fig. 11.



PERCUSSION

Fig. 12.



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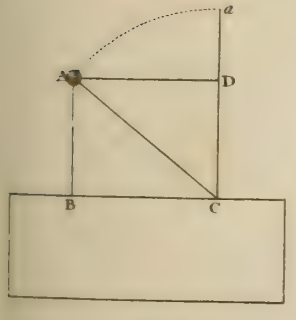
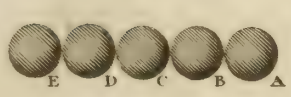


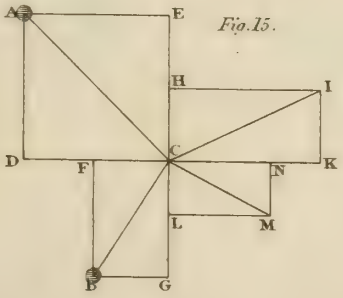
PERCUSSION

Fig. 14.



Inclined PLANE.

Fig. 15.



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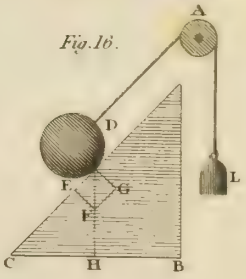

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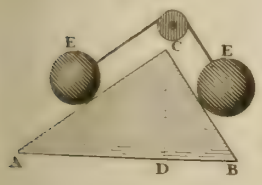

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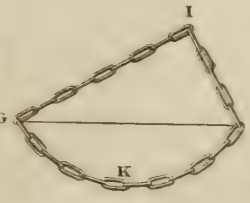

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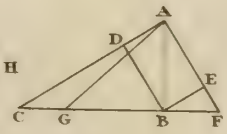

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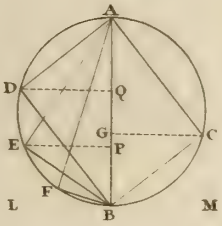

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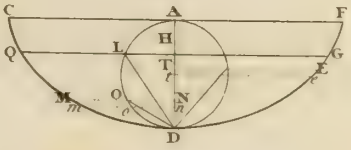

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Lowry sculp.

COLOUR MILL.

Fig. 2.

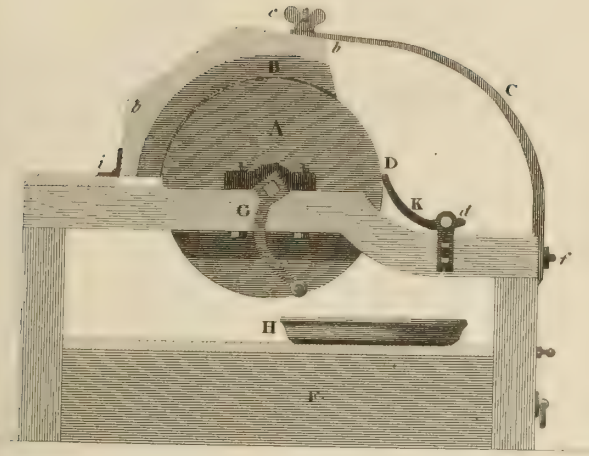
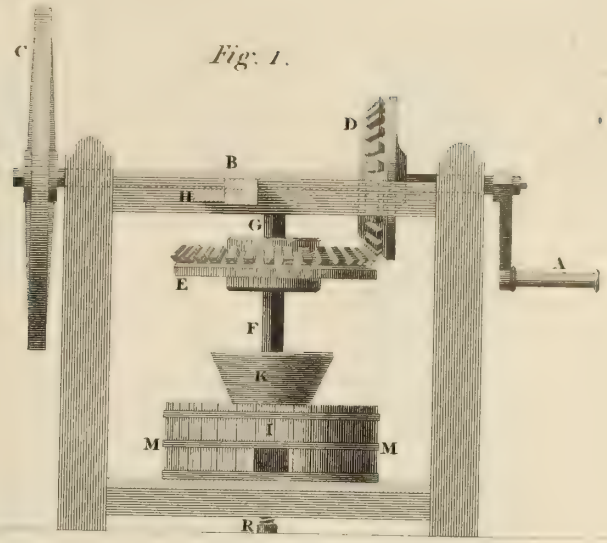


Fig. 1.



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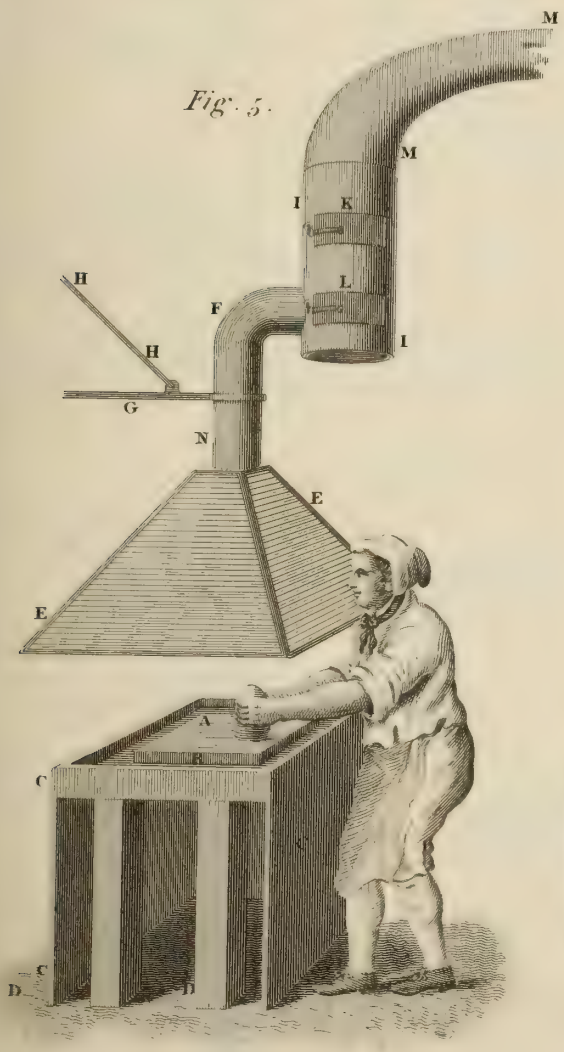

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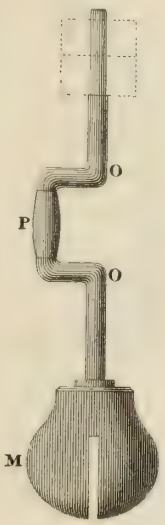

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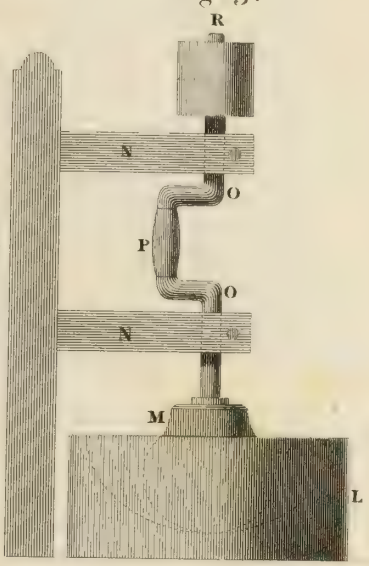
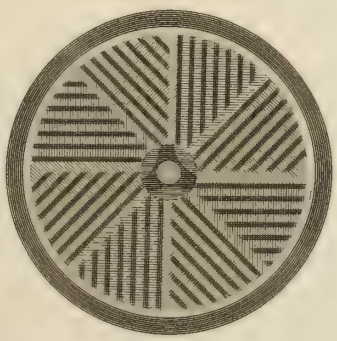
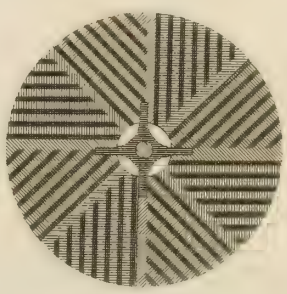


Fig. 6.

Lower Stone

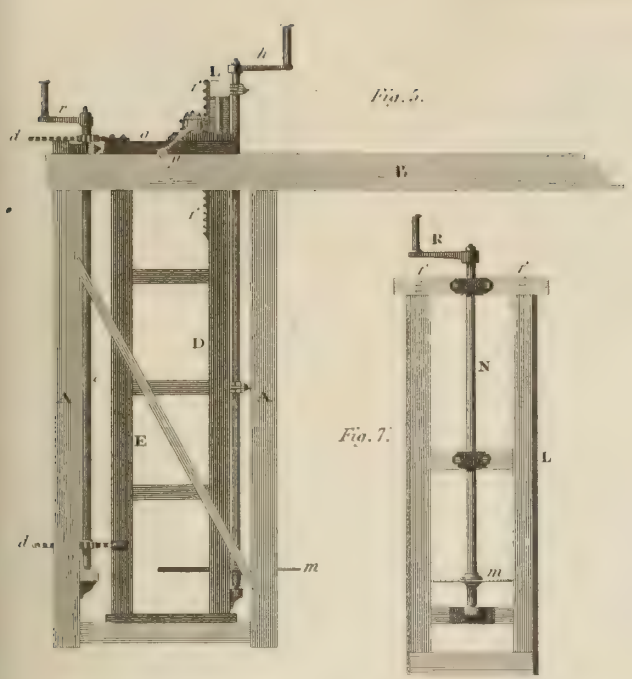


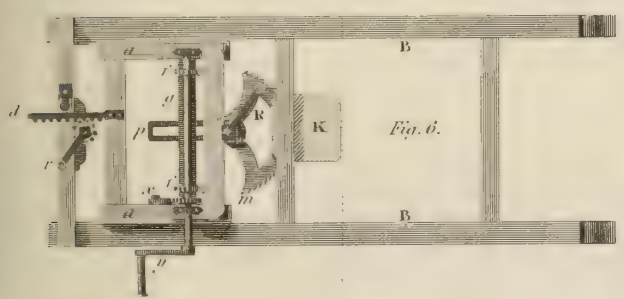
Upper Stone.



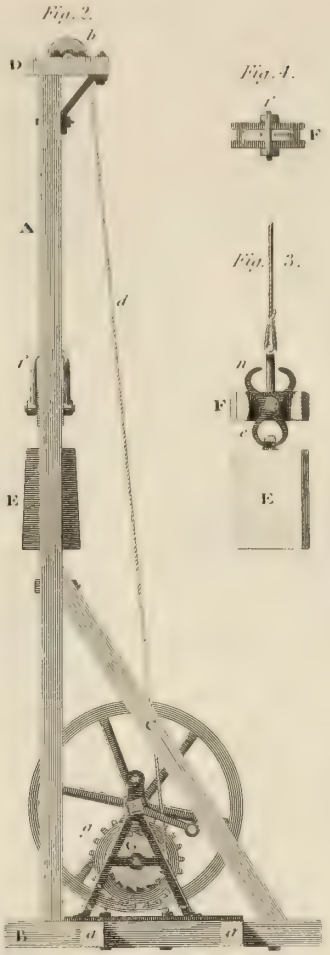
J. Kirby Junr. delin. Published as the Act directs 1814, by Longman, Hurst, Rees, Orme and Brown, Paternoster Row. Engraved by W. Lowry.

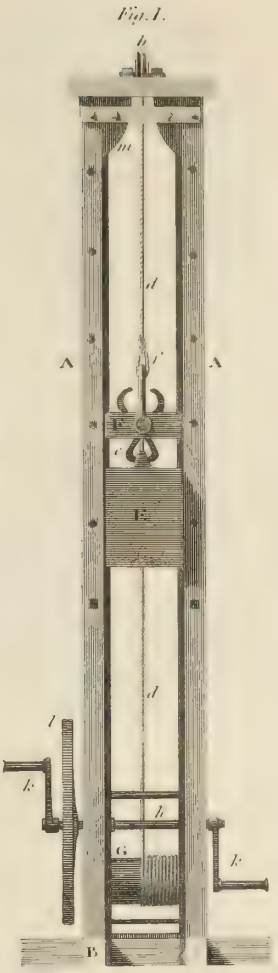
PILE DRIVING MACHINE.

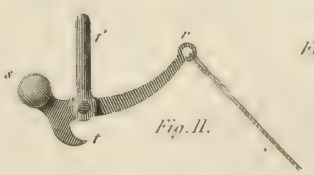


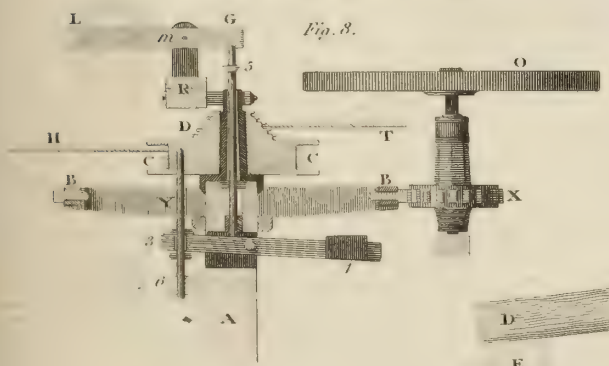


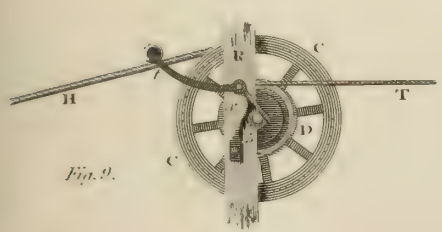
Section of Valoue's Pile Engine.



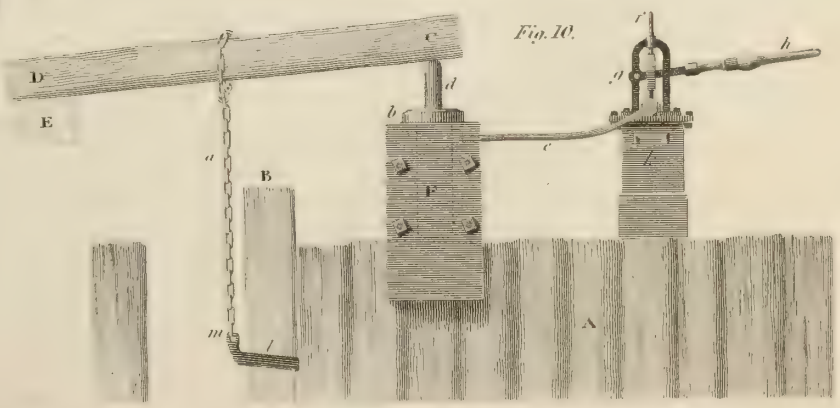








Mr. Bramah's Machine for Drawing Piles out of the Ground.



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MECHANICS.

ROTATION.

Fig. 1.

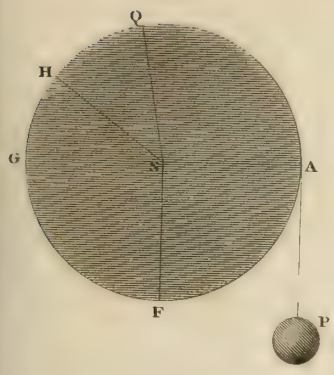


Fig. 2.

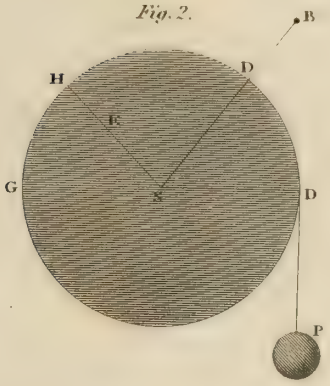
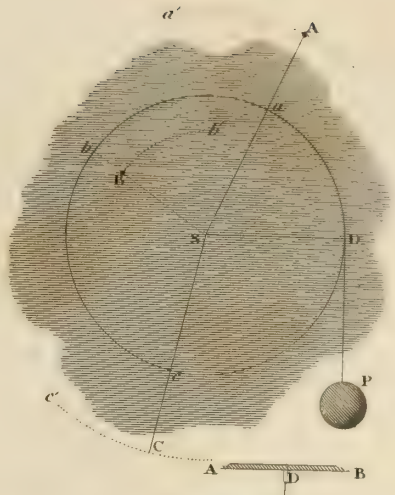


Fig. 3.



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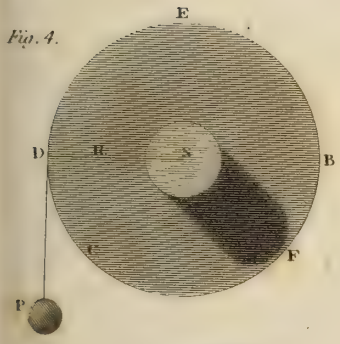

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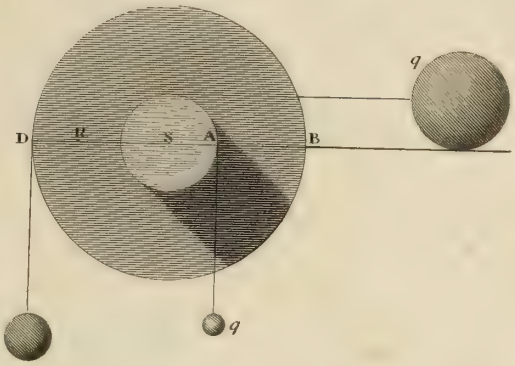


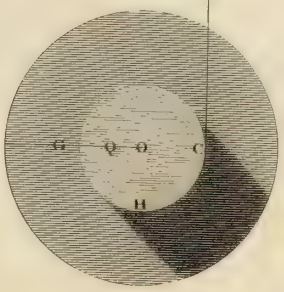
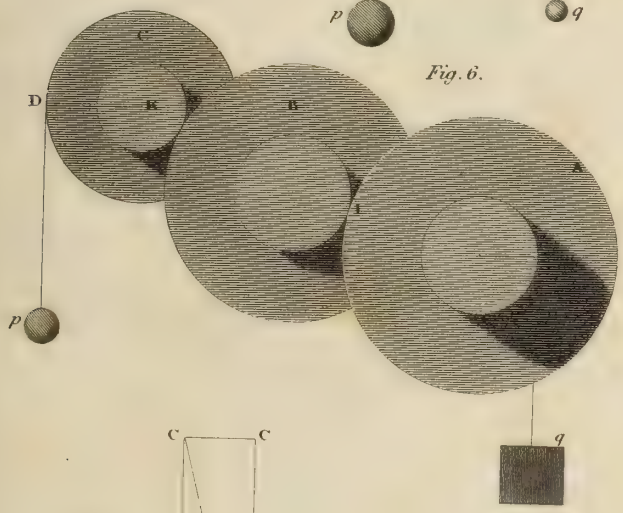


Fig. 8.

Fig. 6.



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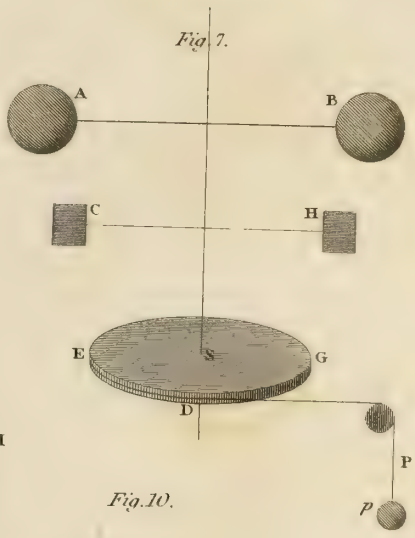

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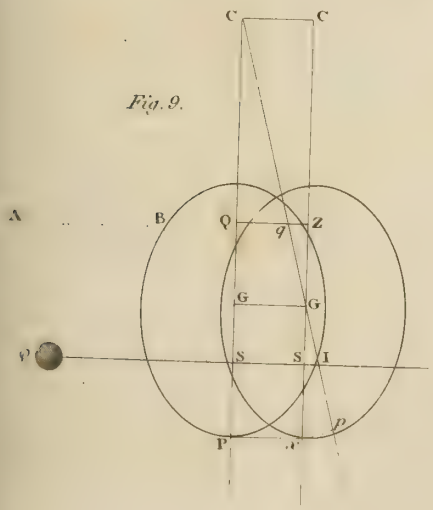

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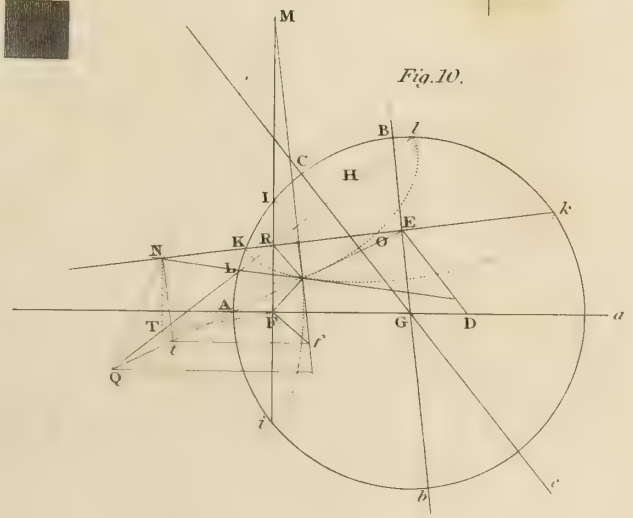

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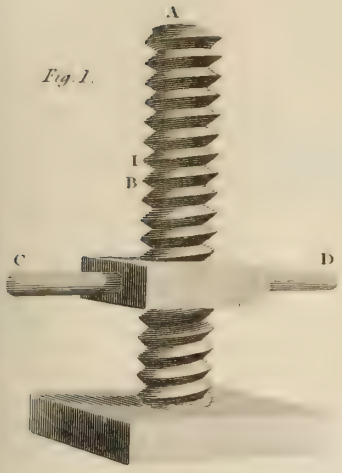
Lowry sculp.

Fig. 1.



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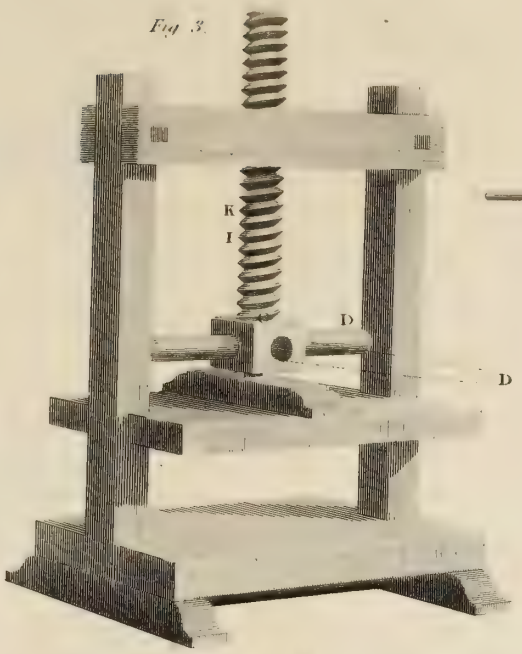

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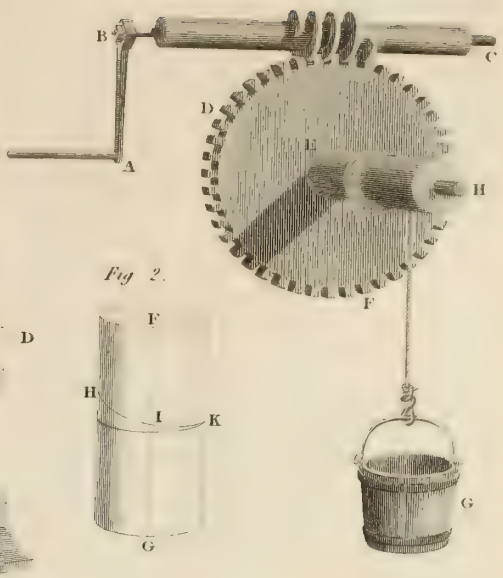

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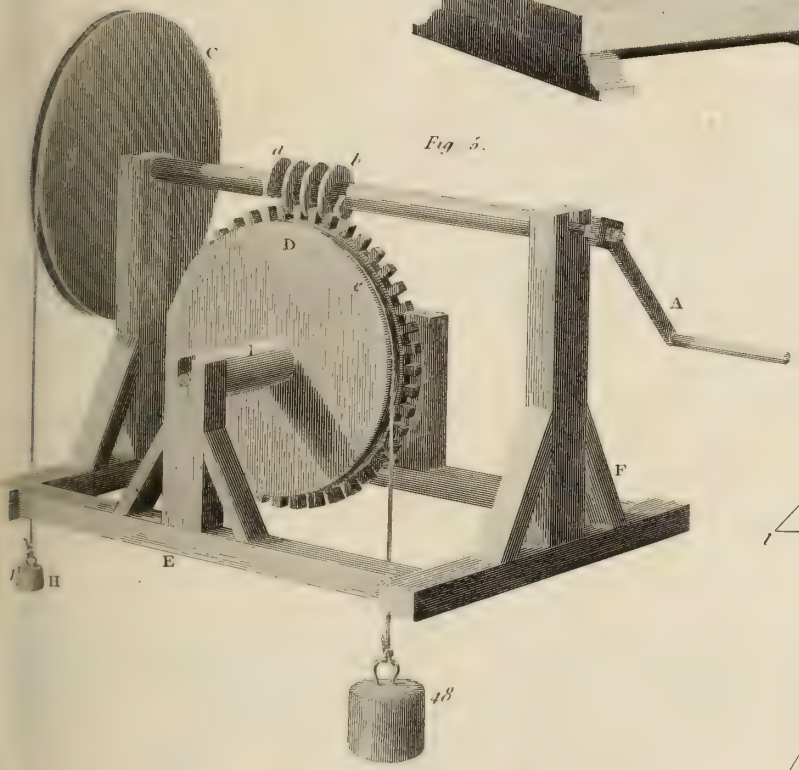
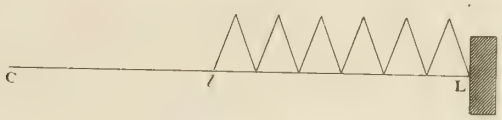


Fig. 5.

SPRING. Fig. 6.

Fig. 7.



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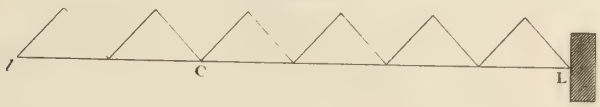

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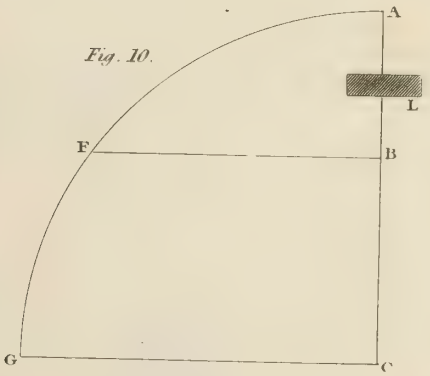

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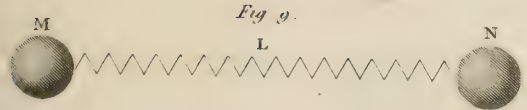

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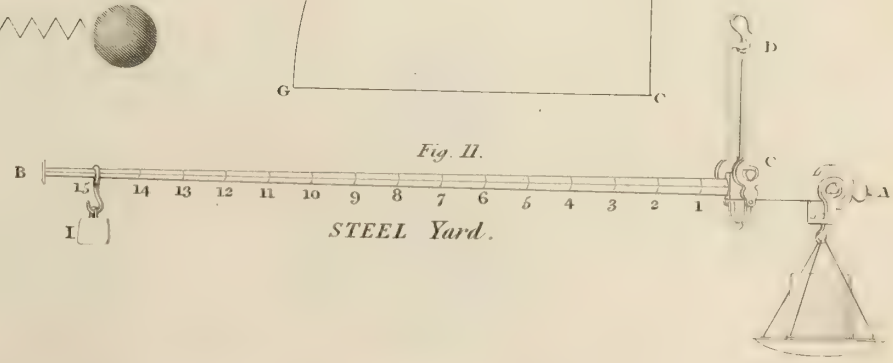

STEEL Yard.

Published as the Act directs, 1820, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

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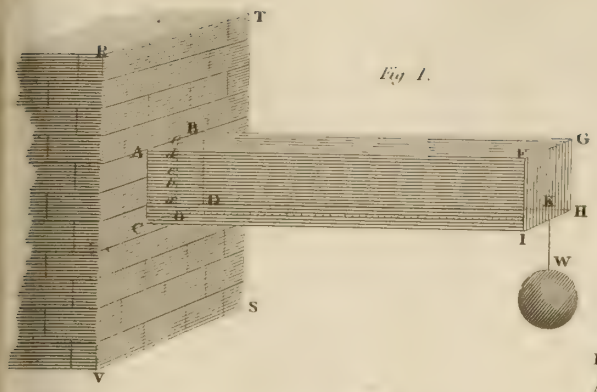
STRENGTH OF MATERIALS.

Fig. 1.



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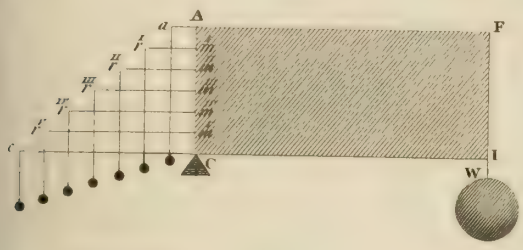
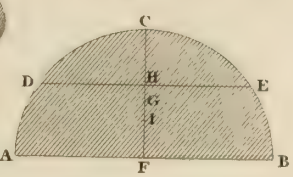


Fig. 3.



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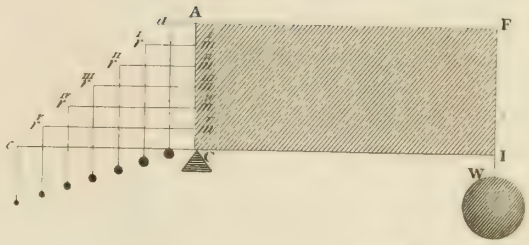

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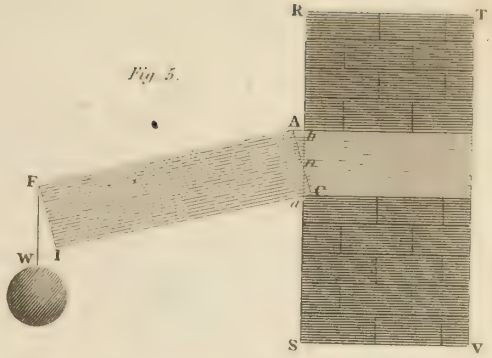

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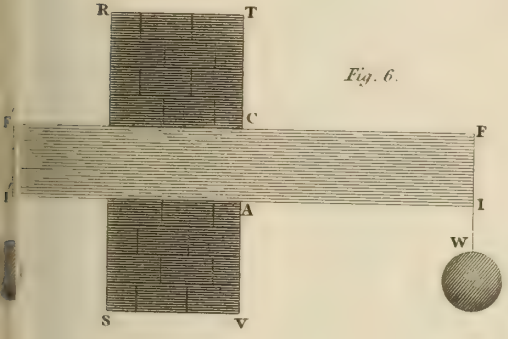
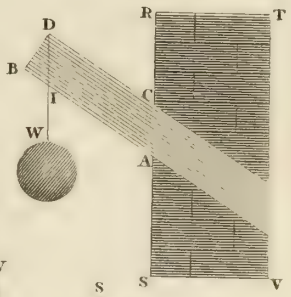


Fig. 7.

Fig. 11.



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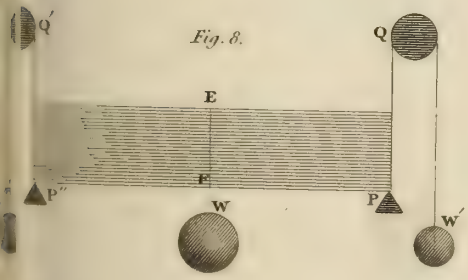

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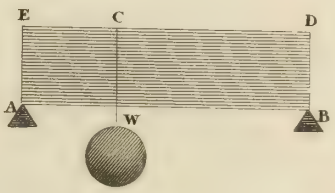

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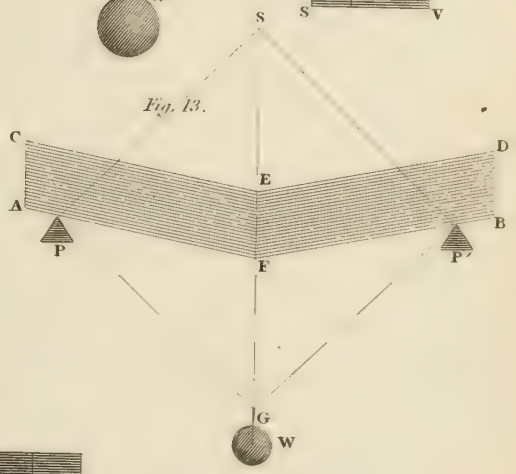

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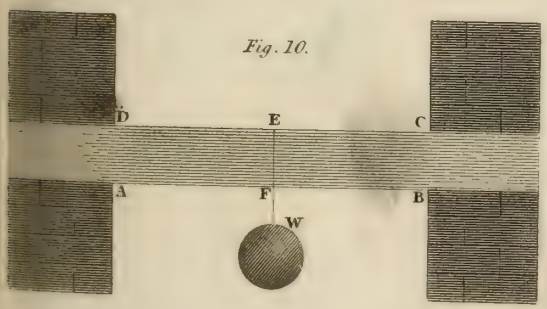

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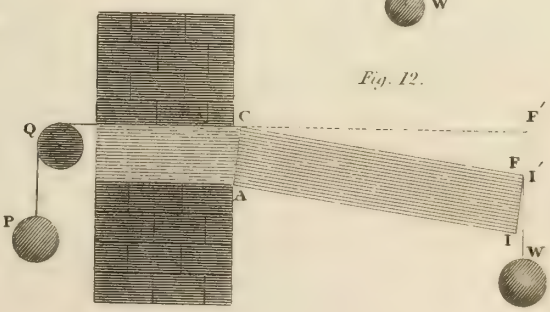

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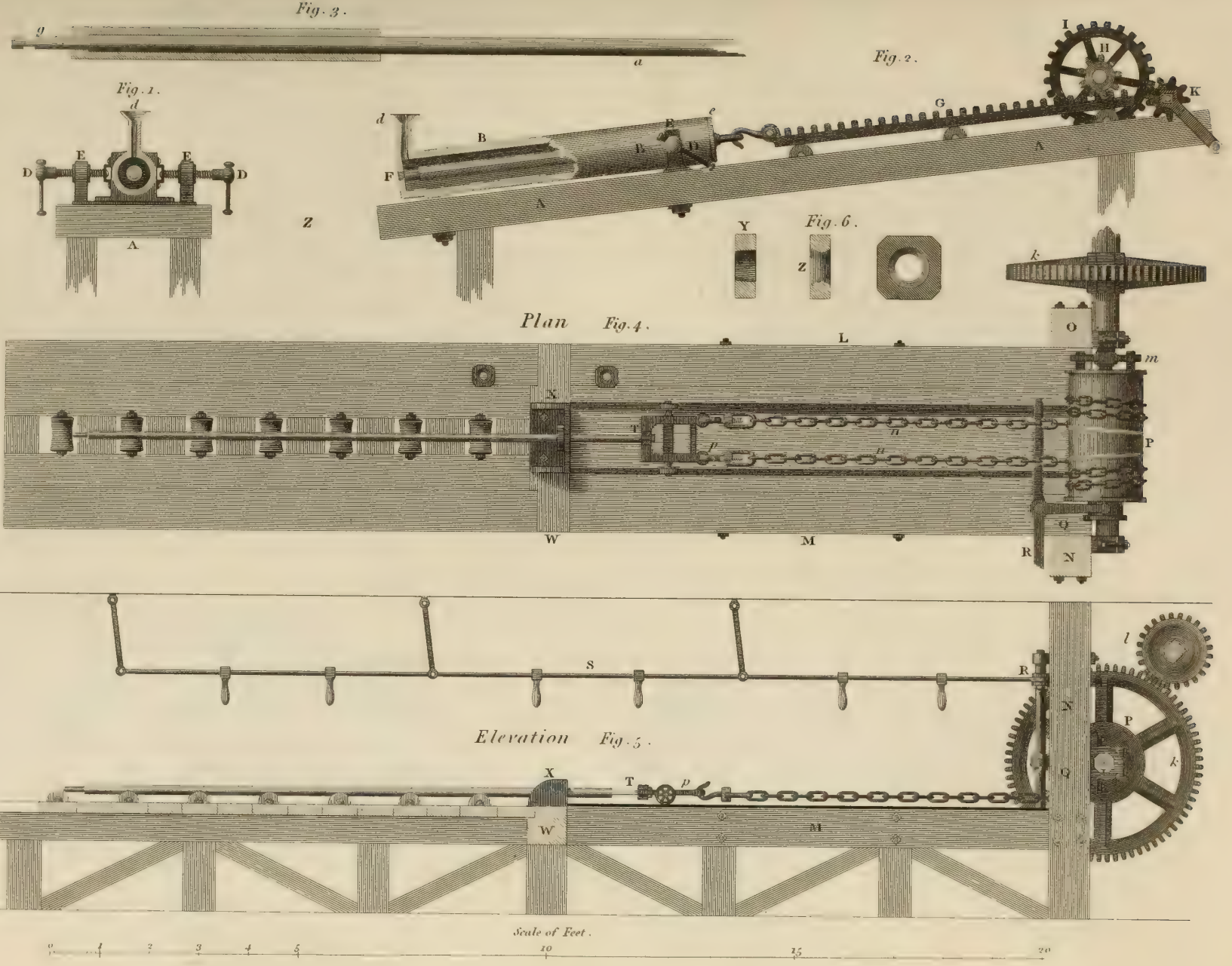
Lowry Sc

Machines for casting and Drawing Lead Pipes.



J. Farey delin.

Published as the Act directs 1822 by Longman Hurst Rees, Orme & Brown, Paternoster Row.

Engraved by W. Lowry.

FIG. 1.

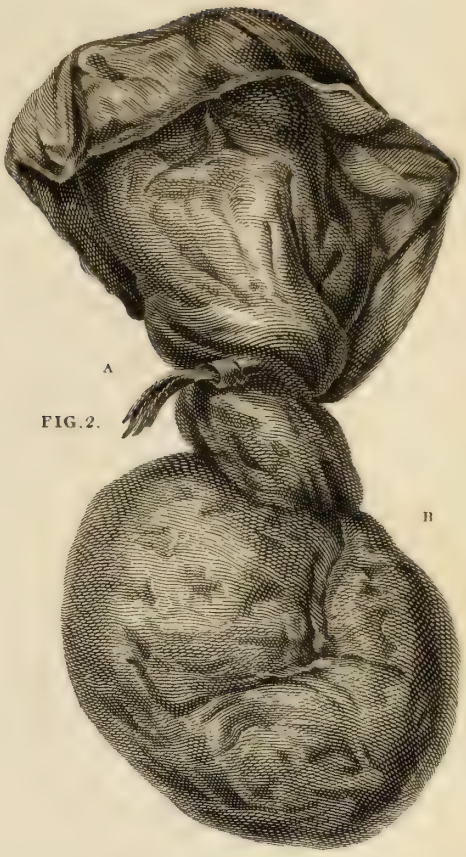


FIG. 2.

FIG. 3.

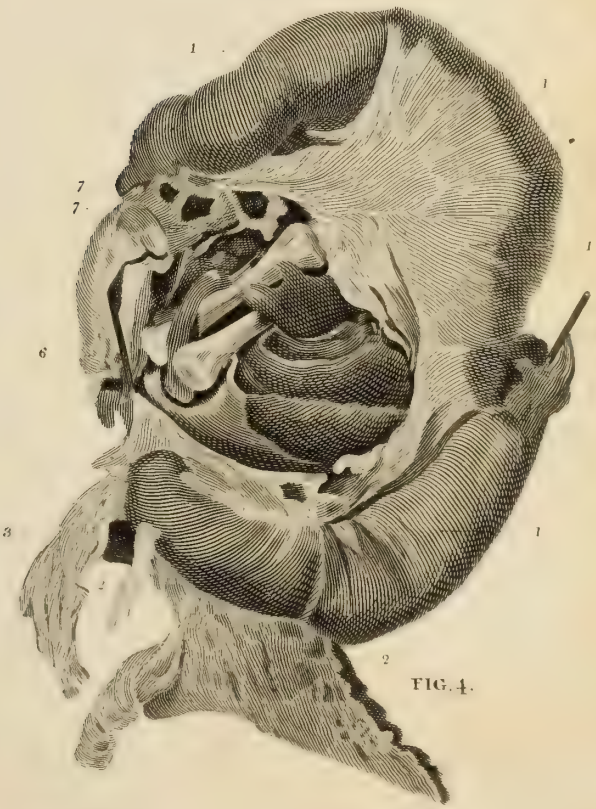


FIG. 4.

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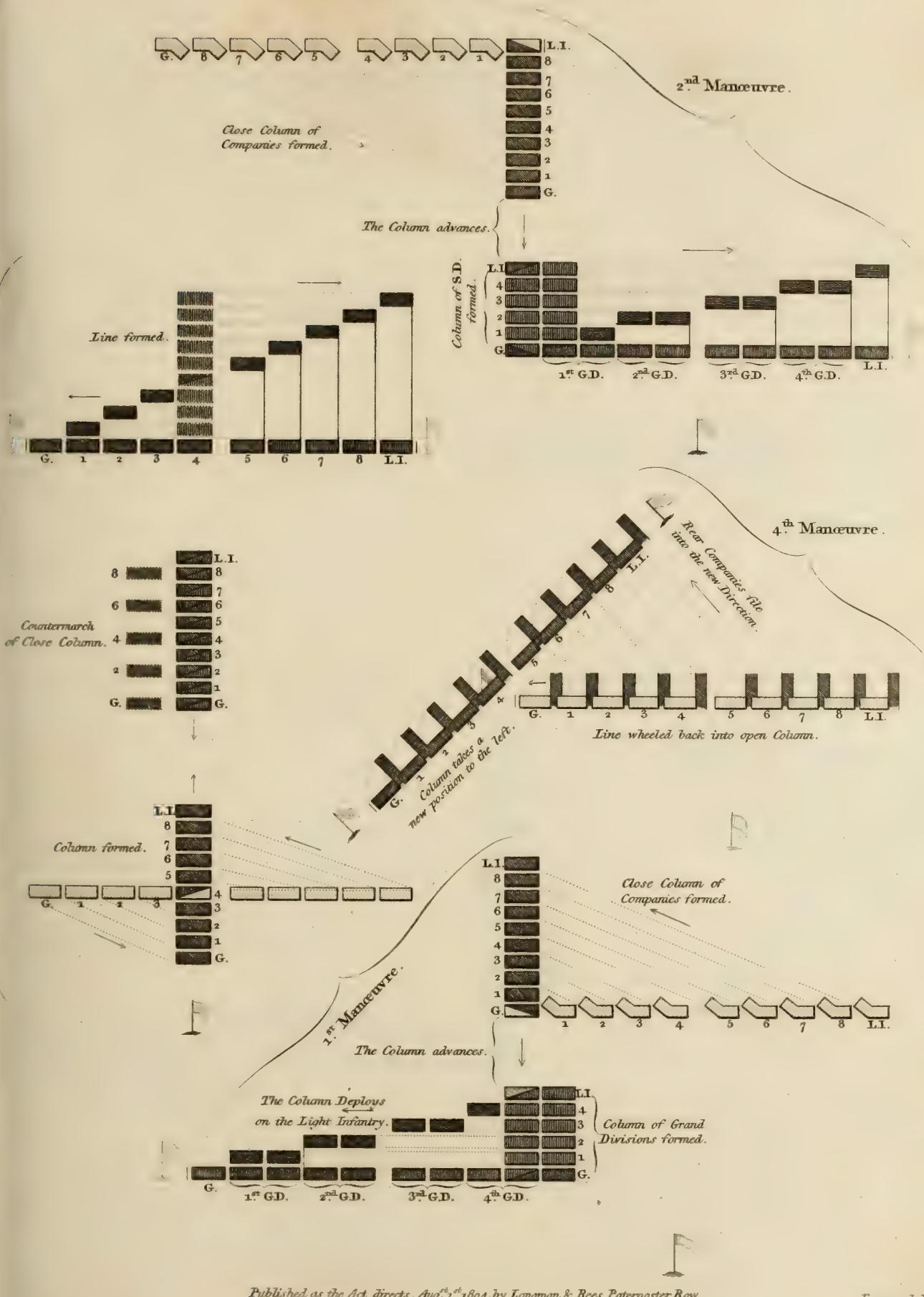

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Engraved by Wilson Lowry.

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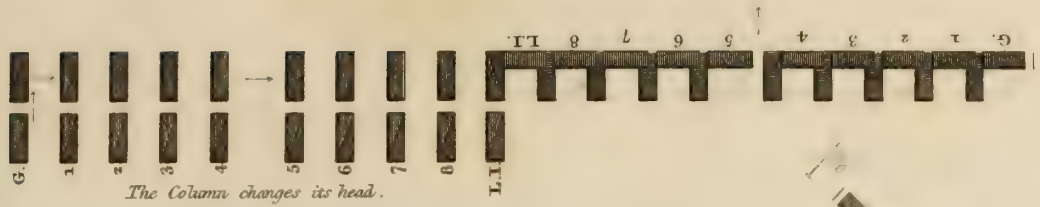

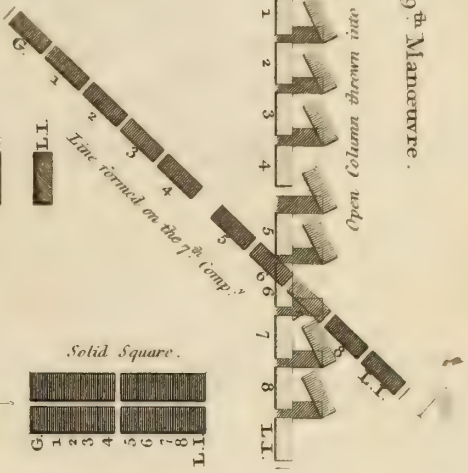

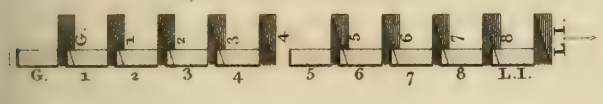

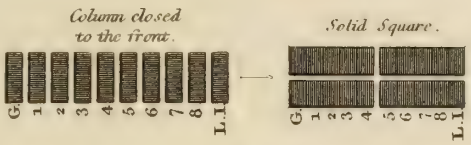

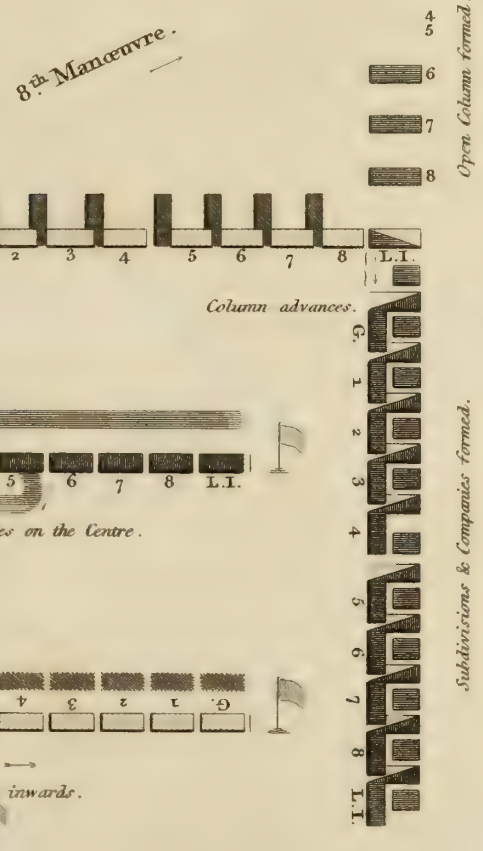

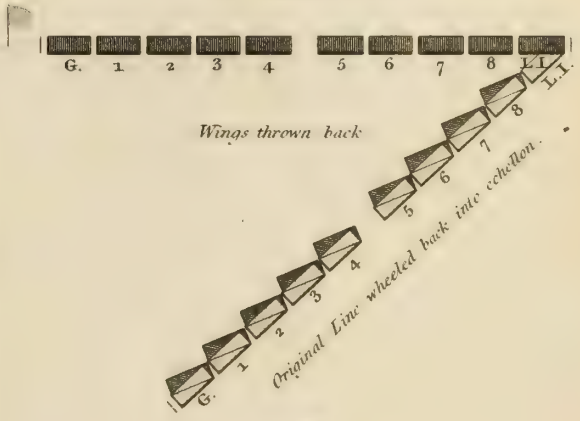

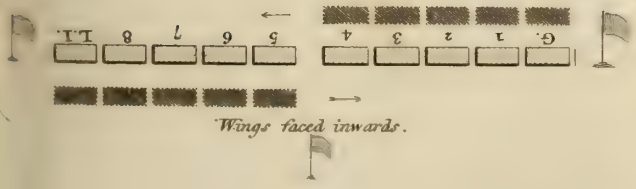

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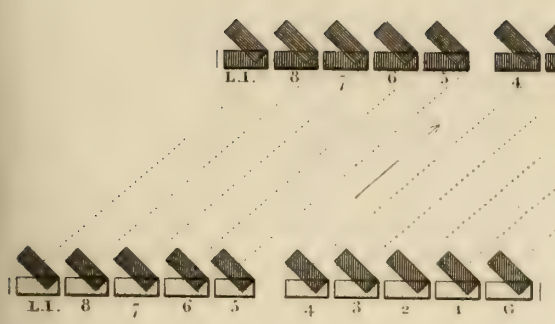
13th. Manœuvre.



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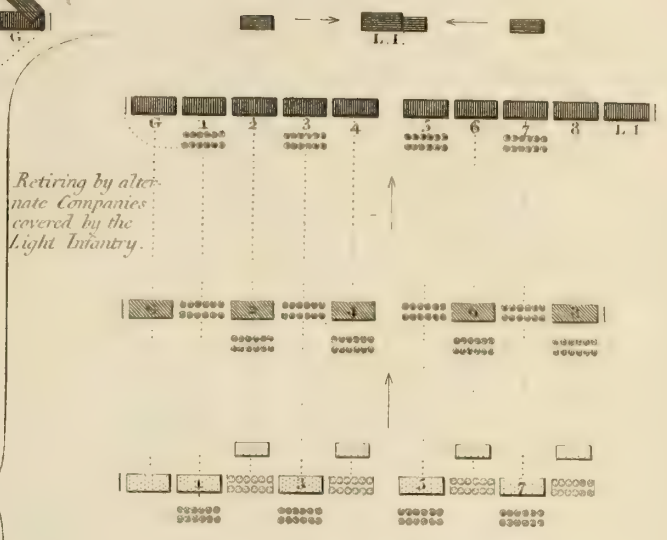

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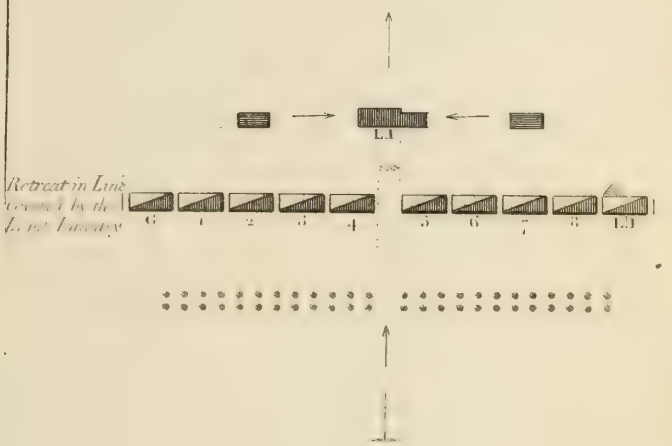

11th. Manœuvre.

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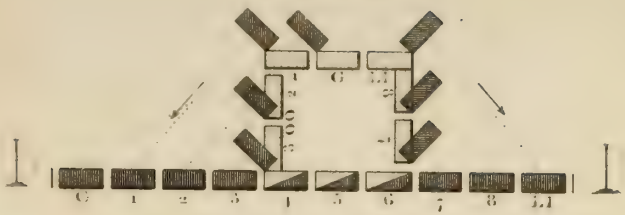
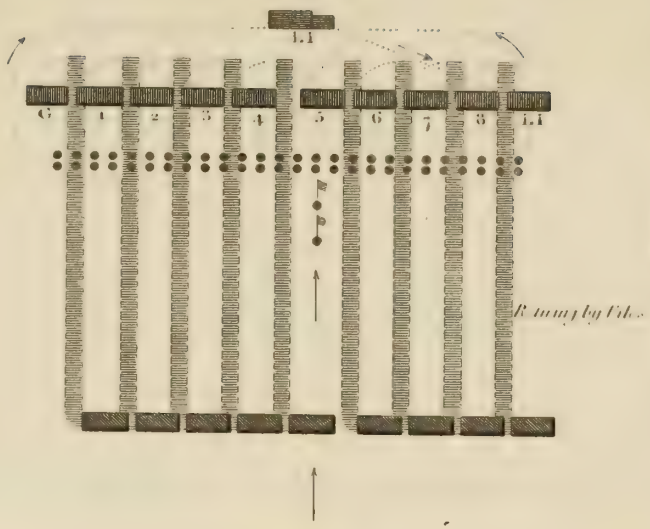
14th Manœuvre.

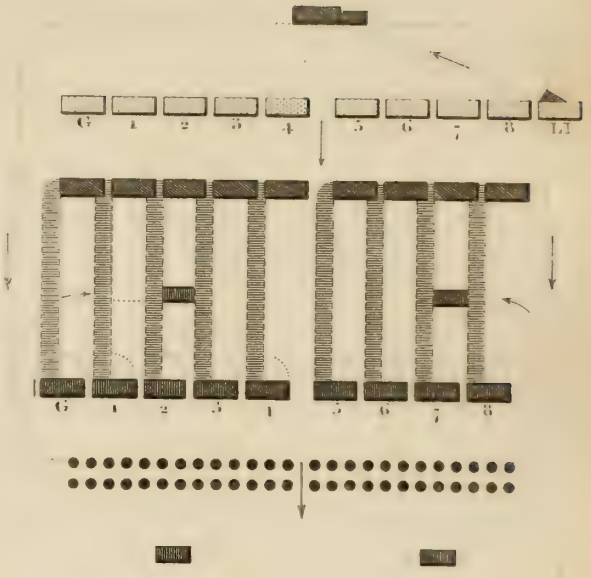


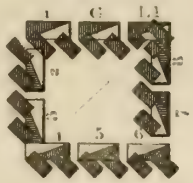
Line formed from the Hollow Square.

15th Manœuvre.

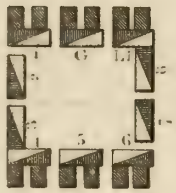


16th Manœuvre.



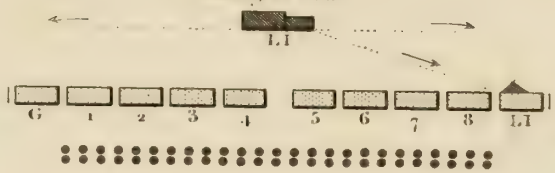


Square advances by its right front Angle

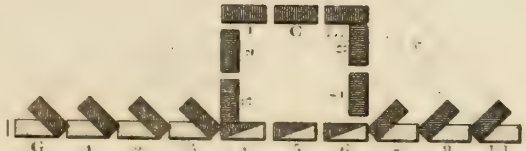


Square advances by its right Face

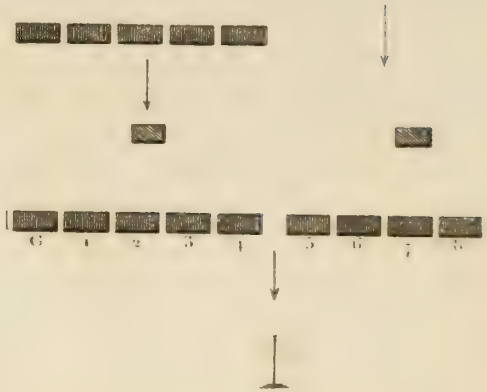
Retiring in Line.



Advancing by Wings.



Hollow Square formed



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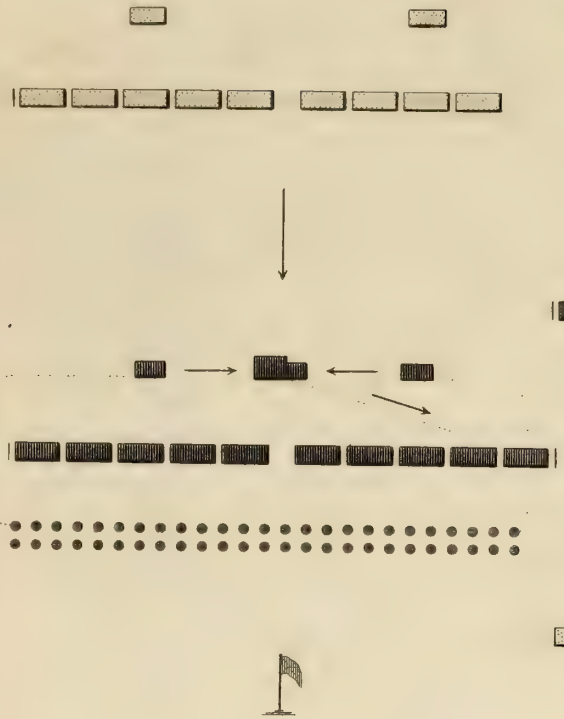

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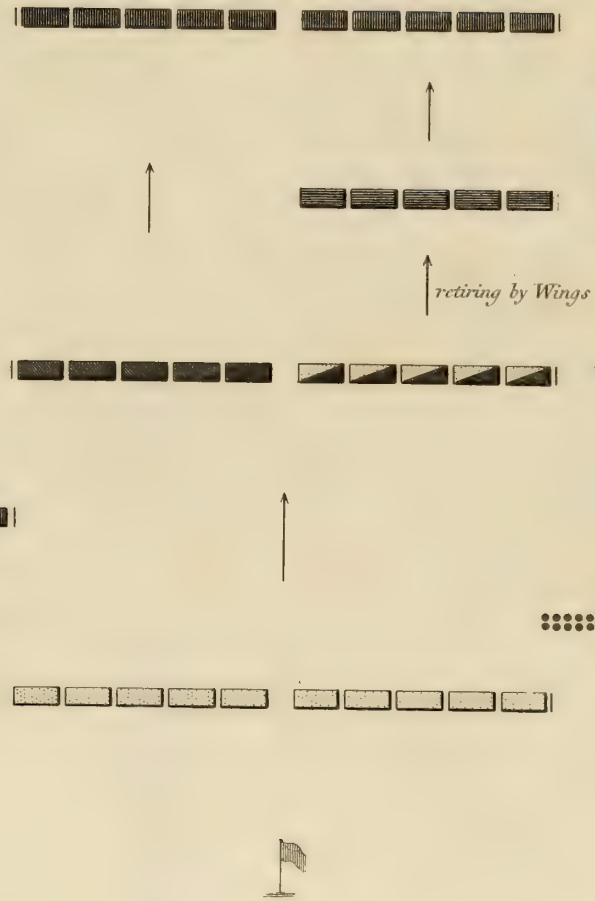

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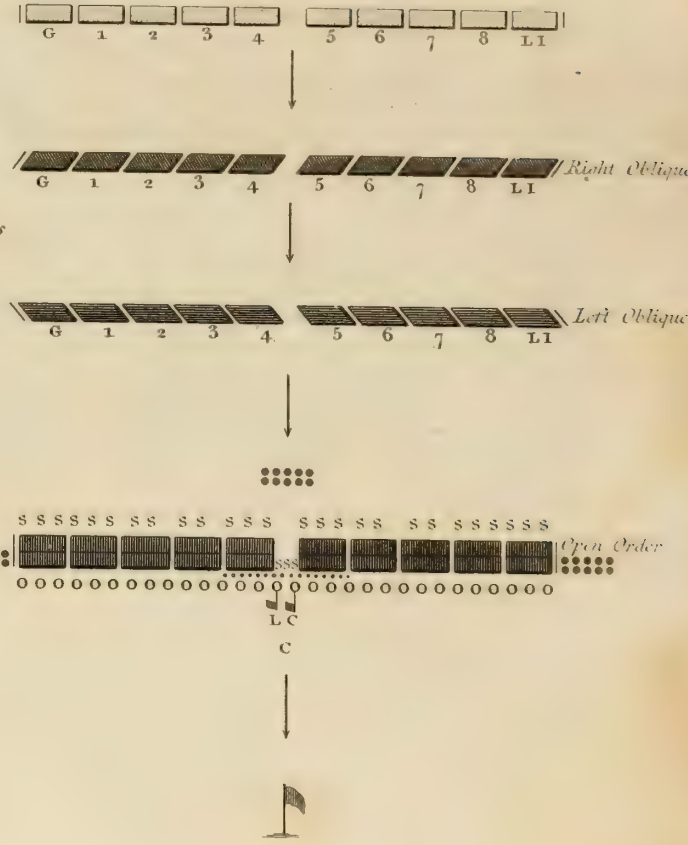

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MILITARY MANŒUVRES.

PLATE VI.

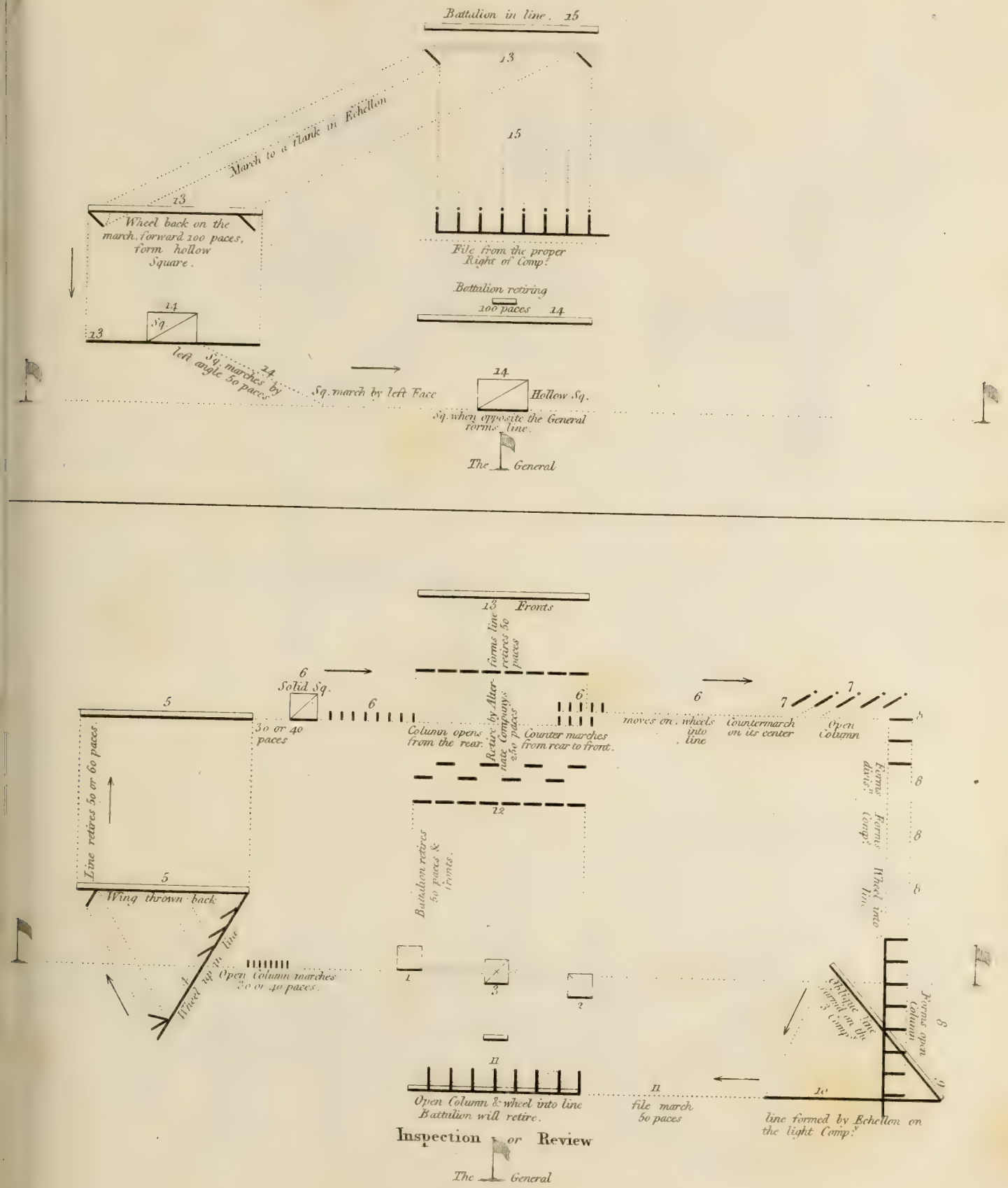

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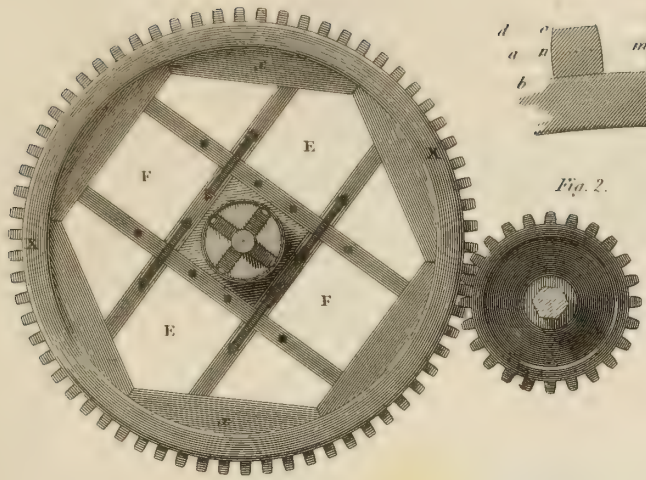
Fig. 1.

Fig. 1.



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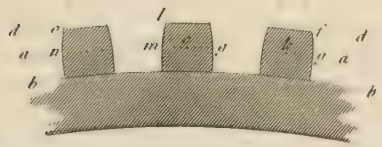

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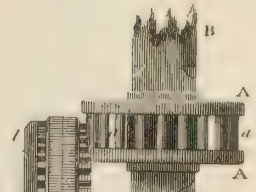

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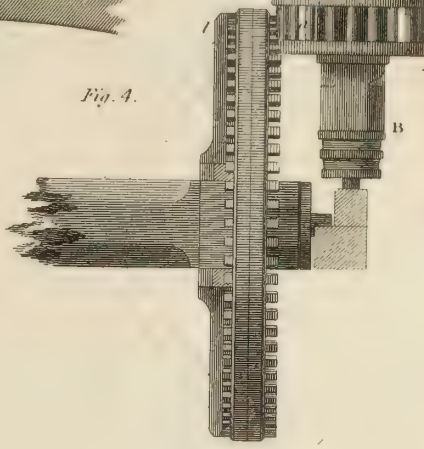


Bevilled Wheels.

Fig. 5.

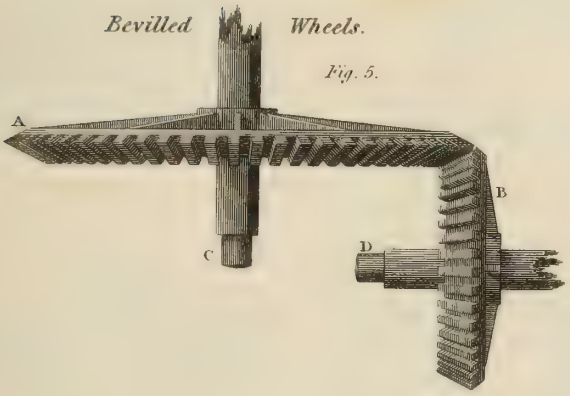
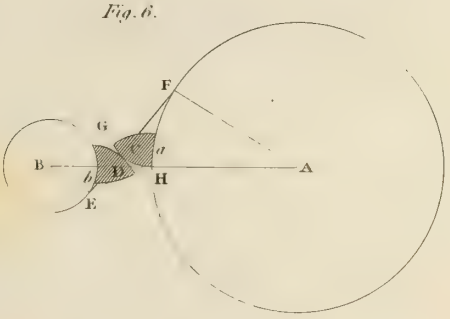


Fig. 6.



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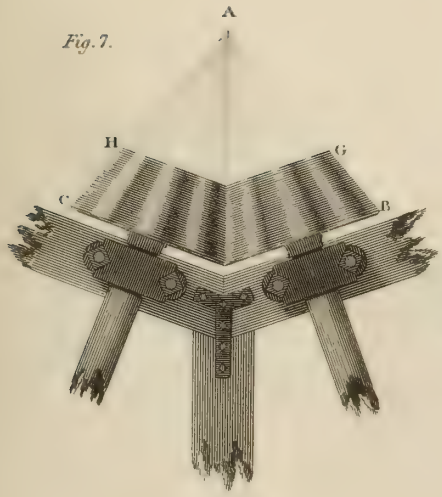

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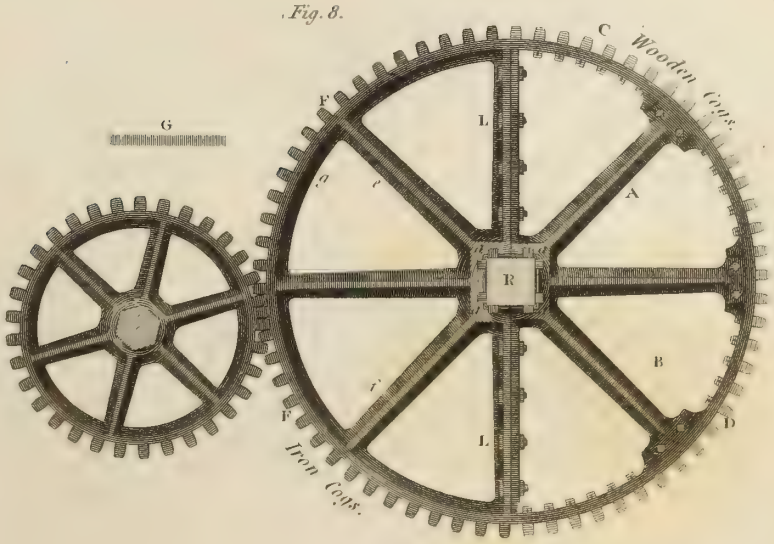

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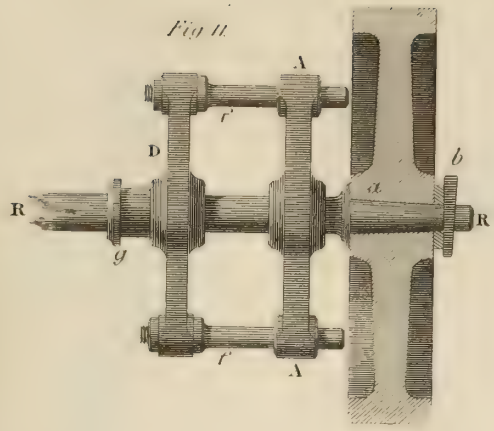

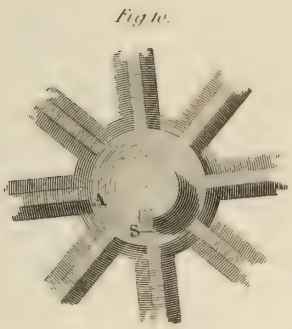

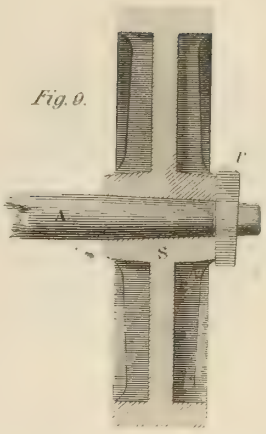

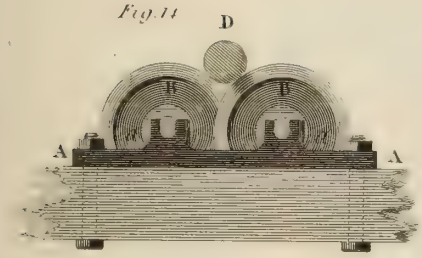

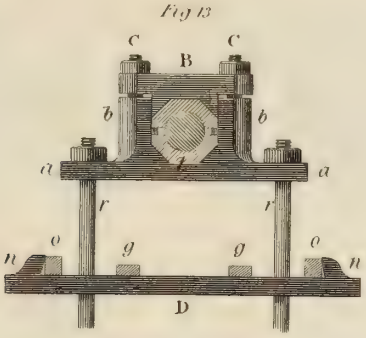

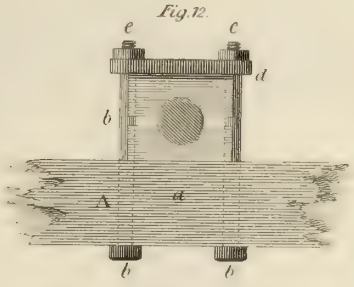

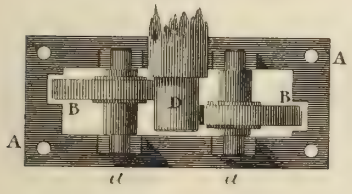

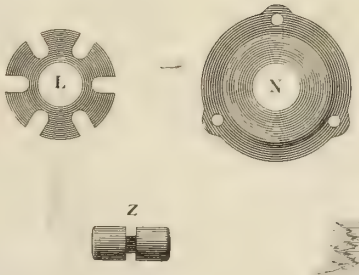

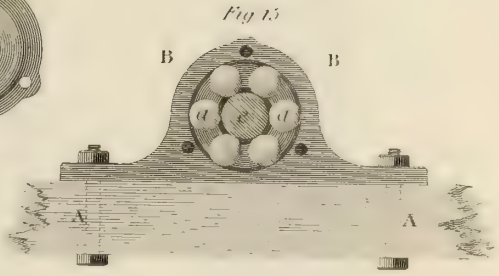

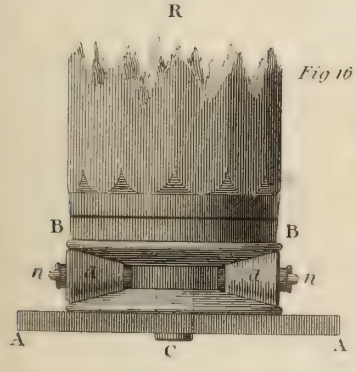

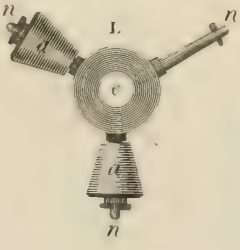

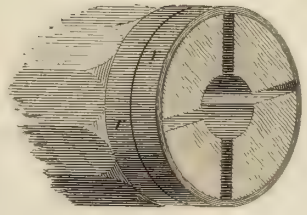

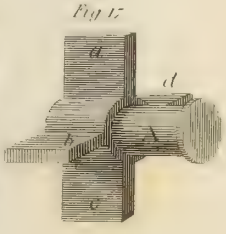

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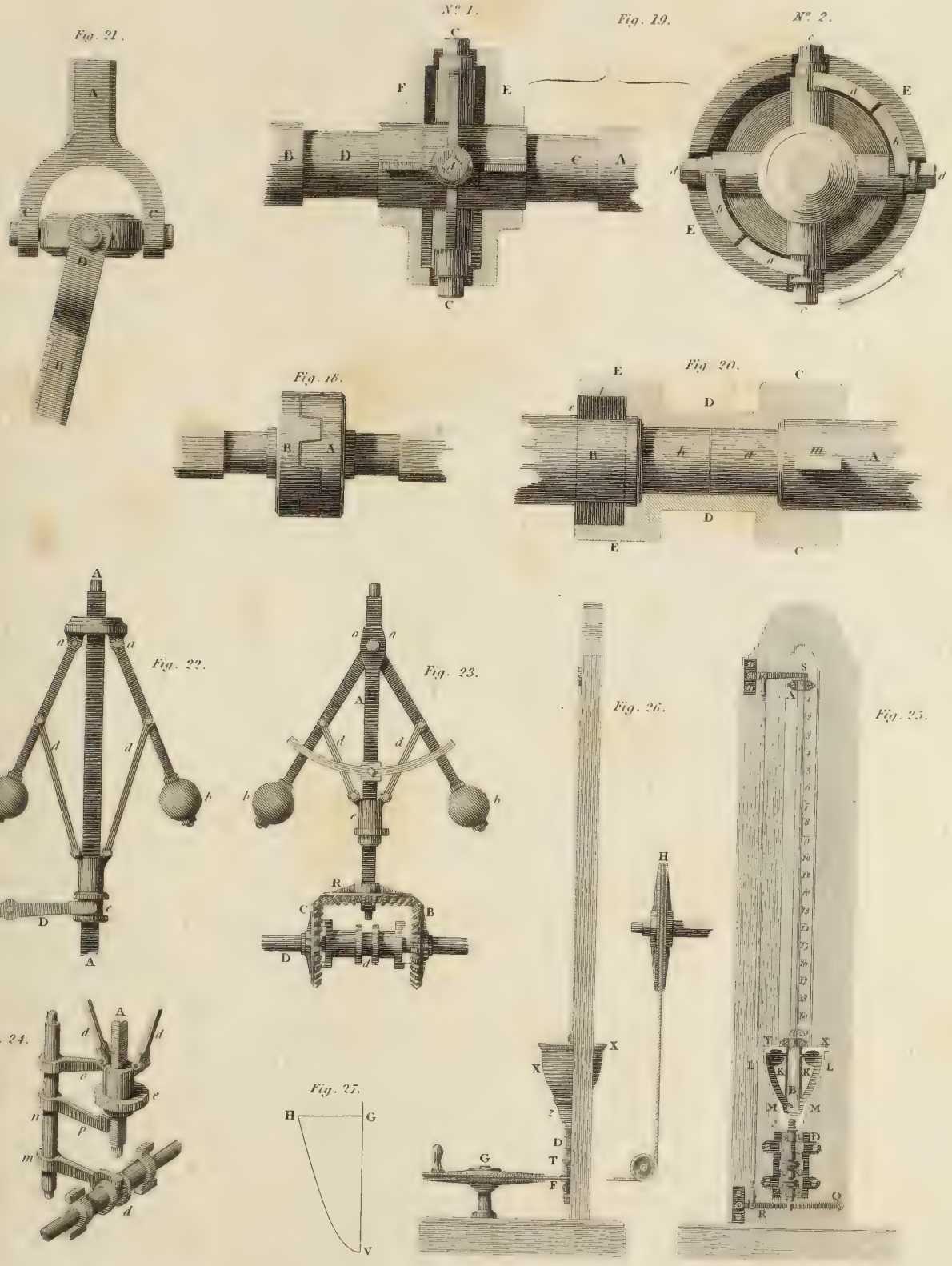
Engraved by Wat...

MILL WORK

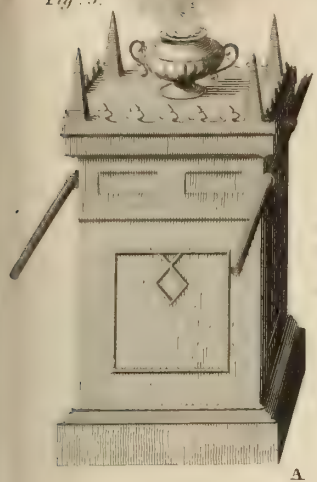


J. Farey del.

Published as the Act directs, 1815, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

Lowry Sculp

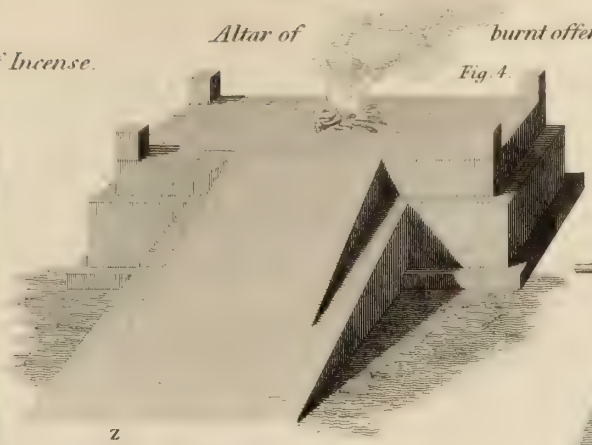
Fig. 3. *Altar of Incense.*



A

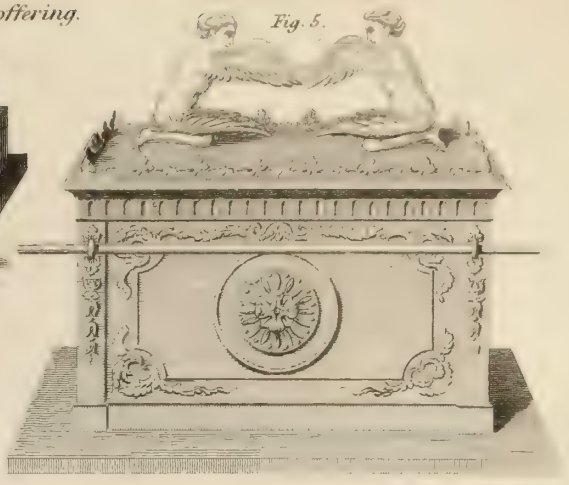
Altar of burnt offering.

Fig. 4.



ARK of the Covenant.

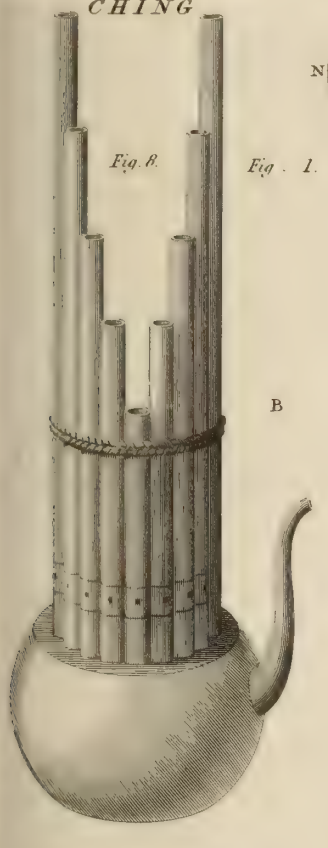
Fig. 5.



Chinese Musical Instruments.

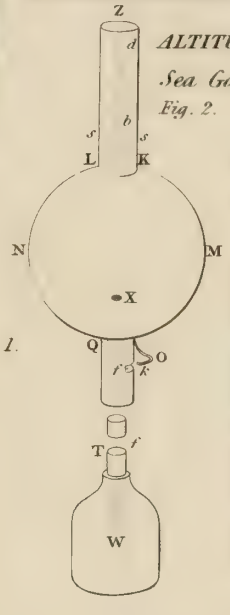
CHING

Fig. 8.



B

Fig. 1.



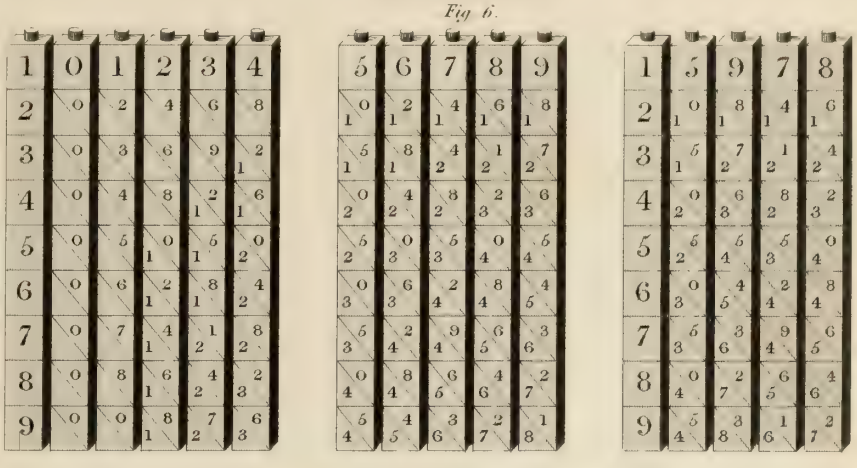
ALTITUDE of the Sea.

Sea Gage

Fig. 2.

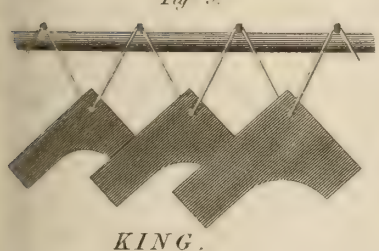
NEPER'S Bones.

Fig. 6.



KING.

Fig. 9.



ANCIENT ARITHMETICAL CHARACTERS. Fig. 7.

Notes of Boethius.	I	ƨ	ɯ	⊀	Ꮆ	L	ʌ	8	9	
Characters of Planudes.	ɹ	ρ	ω	ƨ	ʃ	9	∨	∧	9	10
Characters of Al Sephadi.	1	ρ	ω	ƨ	ʁ	9	∨	∧	9	1,
Characters of Sacro Bosco.	1	ƨ	3	ɤ	6	6	∧	8	9	10
Indian Characters.	9	ƨ	ε	ɤ	y	3	9	ƨ	ρ	9
Characters of Roger Bacon.	1	ƨ	3	ɤ	6	6	∧	8	9	10
Modern Figures	1	2	3	4	5	6	7	8	9	10
A Number expressed by Al Sephadi.	1	∧	ƨ	ƨ	9	∨	ƨ	ƨ	,	∨ ω ∨ , 9 ʁ ʁ , 9 ʁ
The same in the Modern Notation.	1	8	4	4	6	7	4	4	0	7 3 7 0 9 5 5 1 6 1 5

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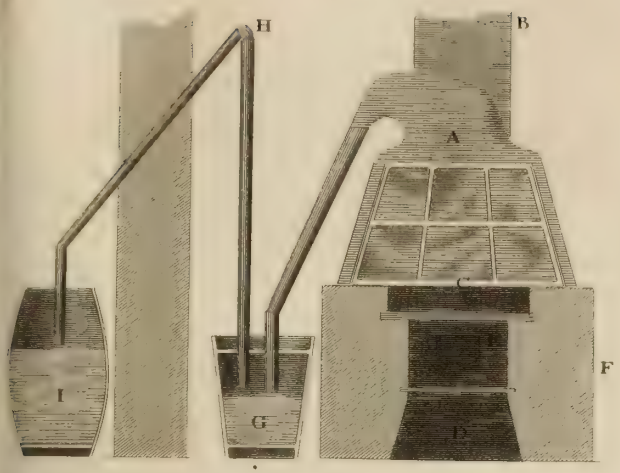
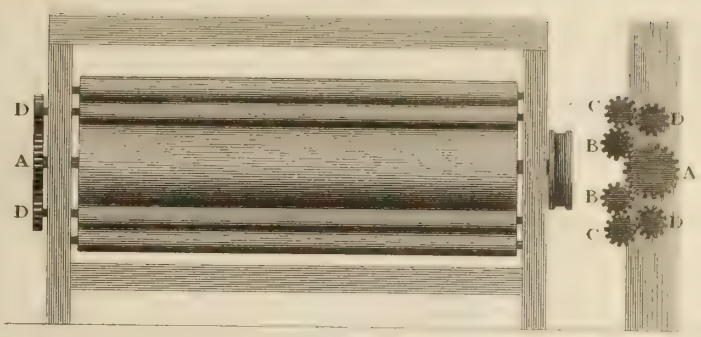
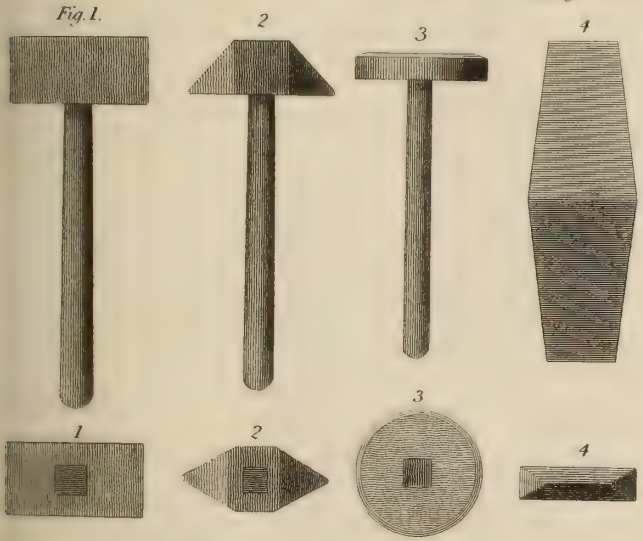
BUTTON Making

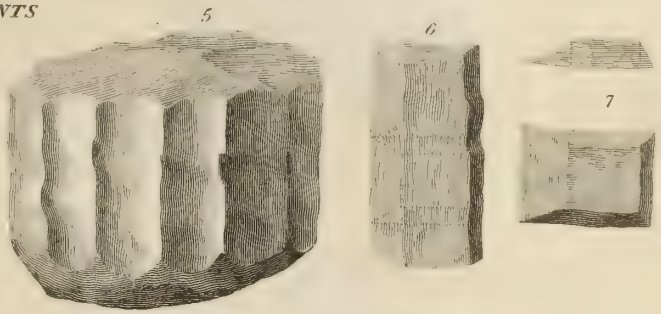


GLAZING Cloth

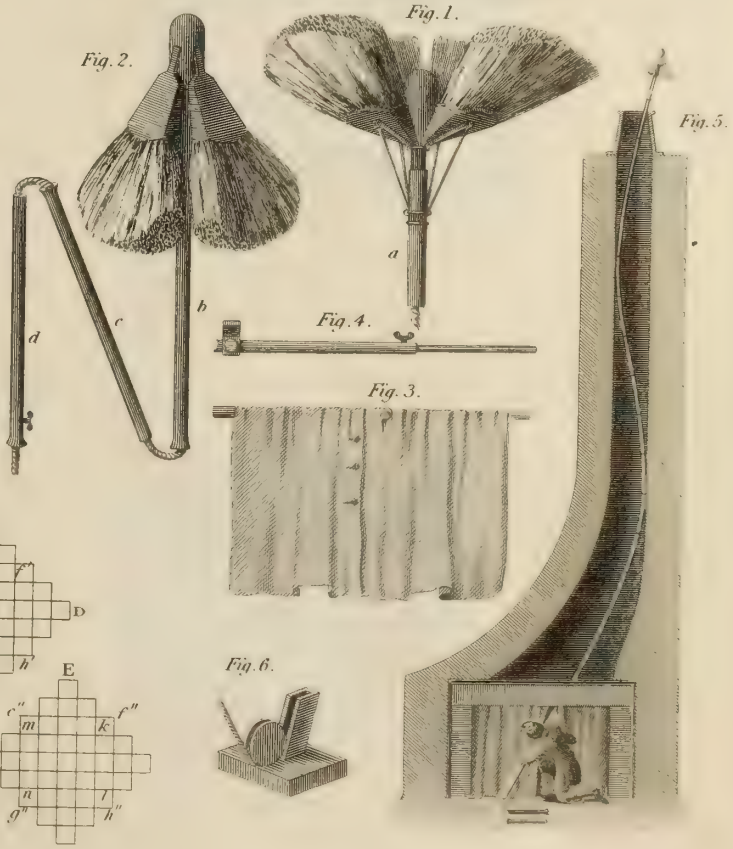


Tools for cutting GUN FLINTS

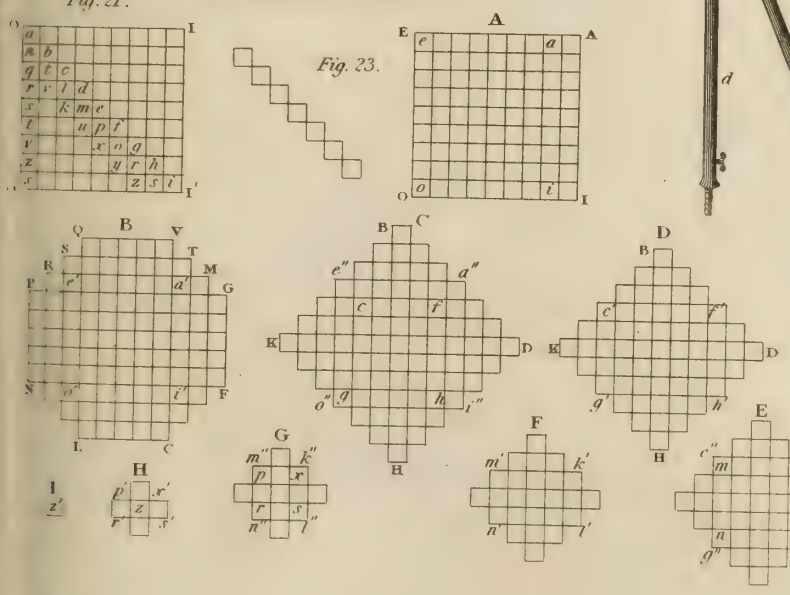




Smarts CHIMNEY CLEANSING Machine



CRYSTALLOGRAPHY



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Lowry sculp

PLATE COINAGE.

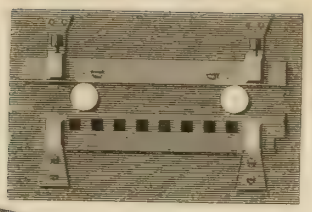


Fig. 2. Milling

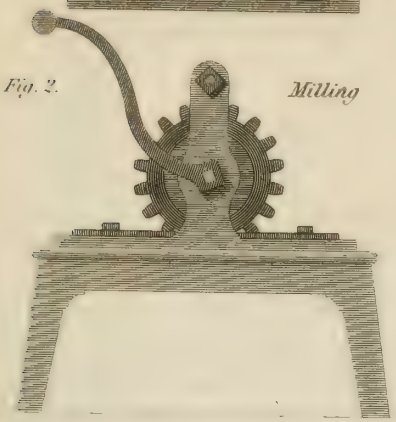
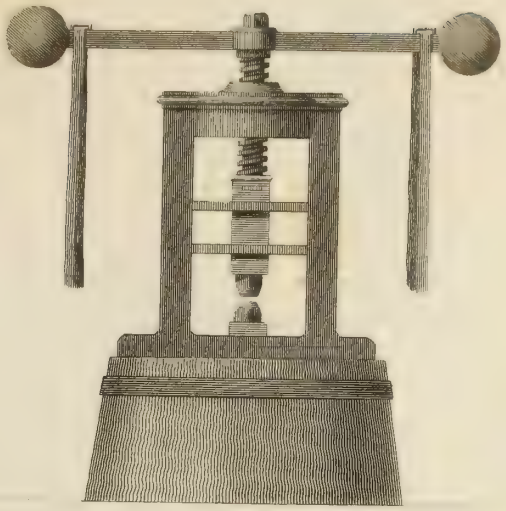


Fig. 4.

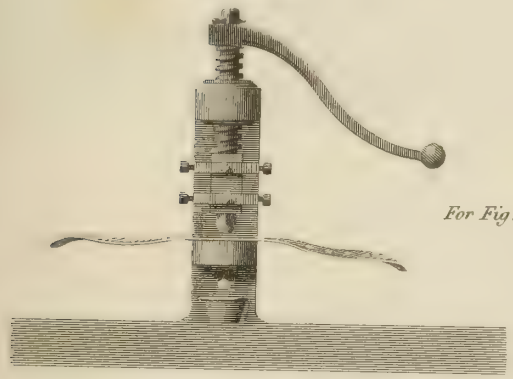
Fig. 3.



MISCELLANY. PLATE III.

COPYING.

Fig. 1. Coinage.



For Fig. 4. see the next Plate.

Fig. 3.

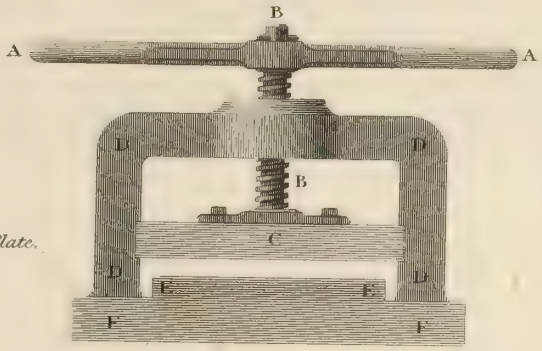


Fig. 1.

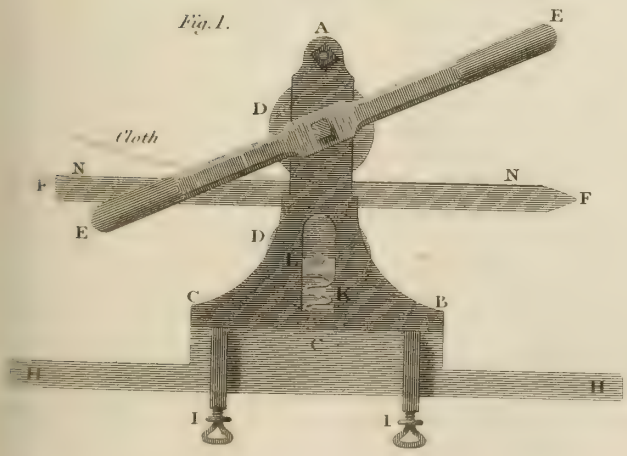
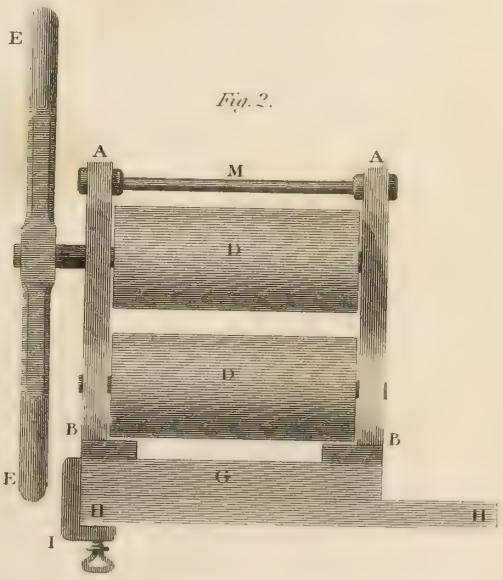


Fig. 2.



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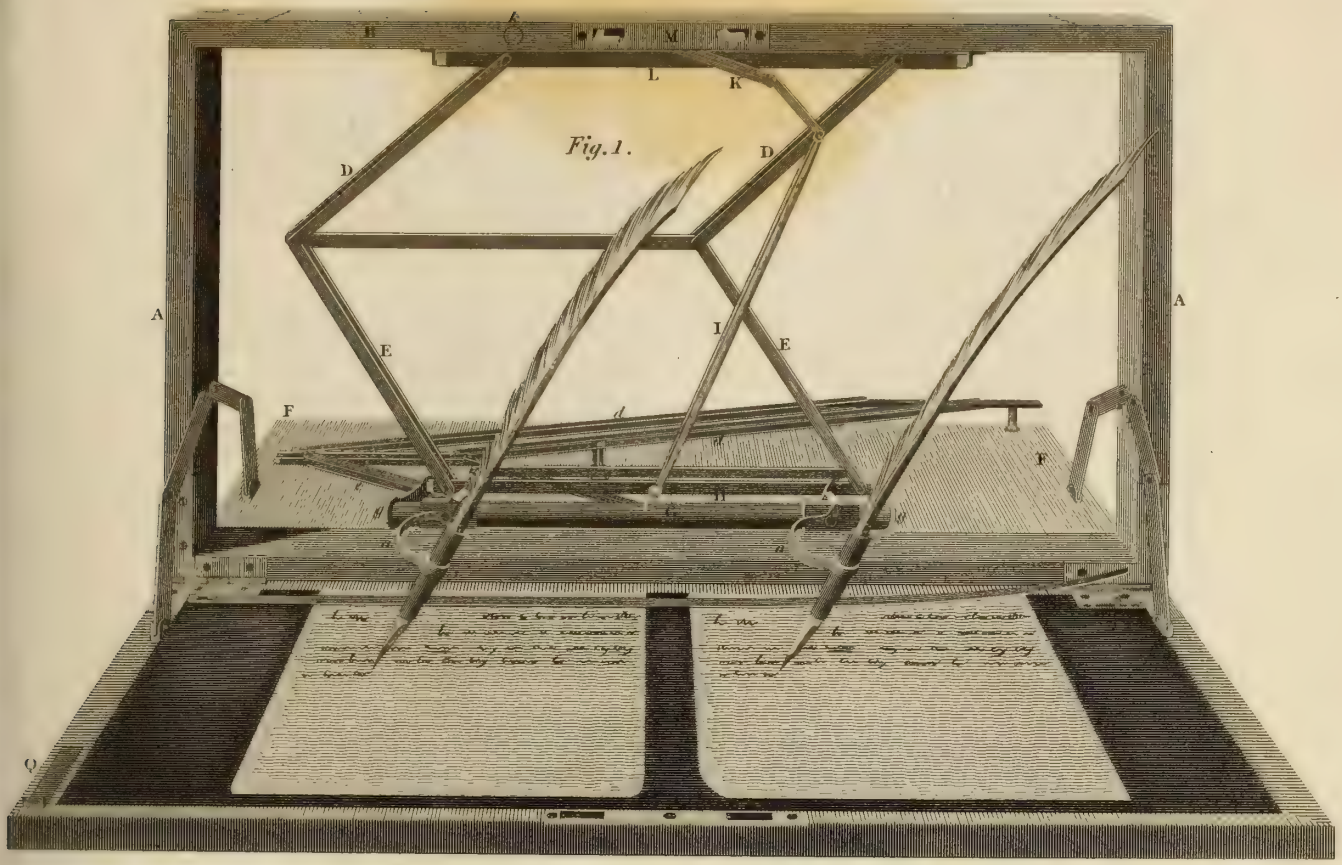
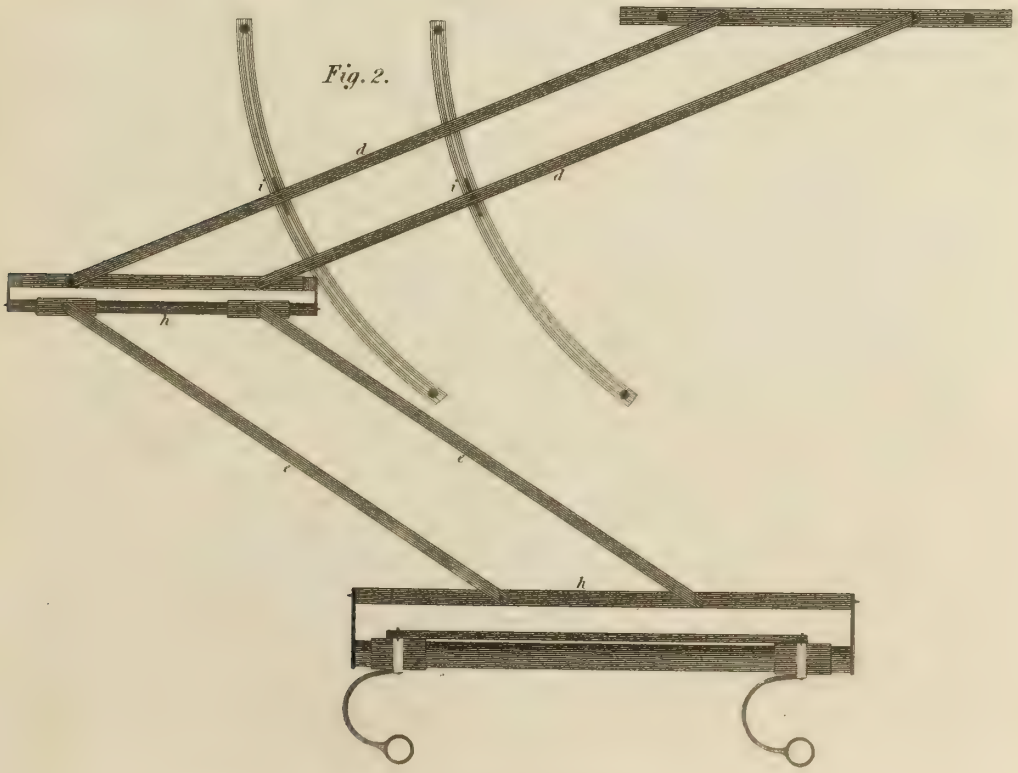
Engraved by W. Lowry.

Hawkins's patent Polygraph.





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DESIGNS FOR WEAVING.

Fig. 7.
Similar Spots

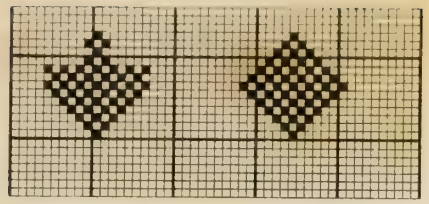


Fig. 8
Dissimilar Spots

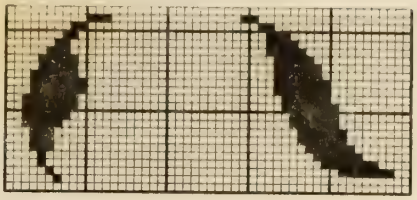


Fig. 9.
Dornock

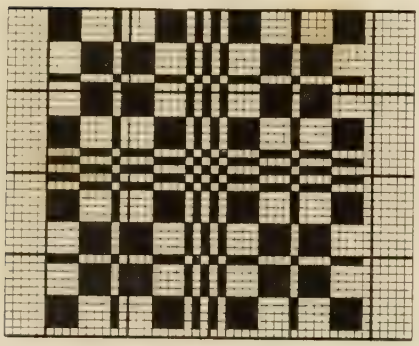


Fig. 10.
Dimity

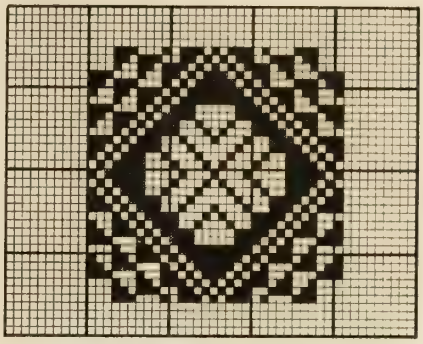
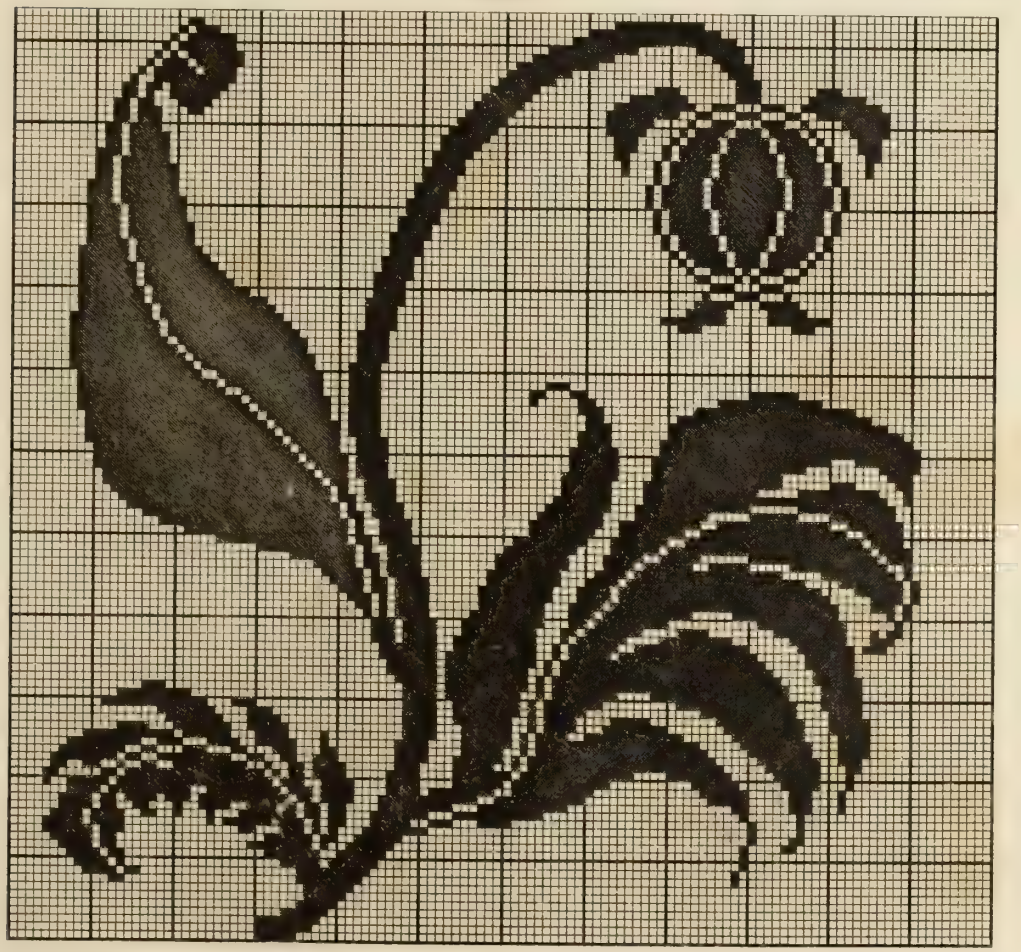


Fig. 11.
Damask



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DIAGONAL MOTION.

Fig. 1.

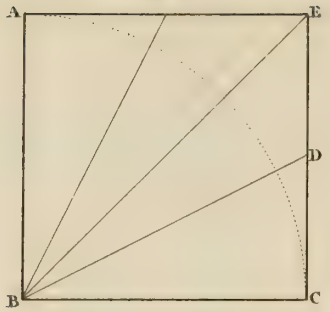


Fig. 2.

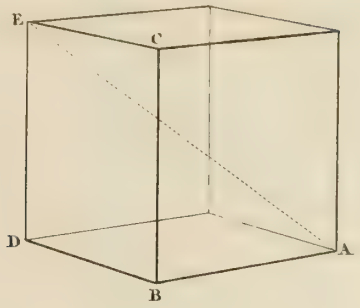


Fig. 3.

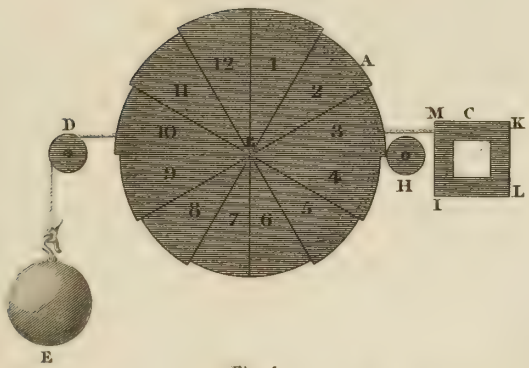


Fig. 4.

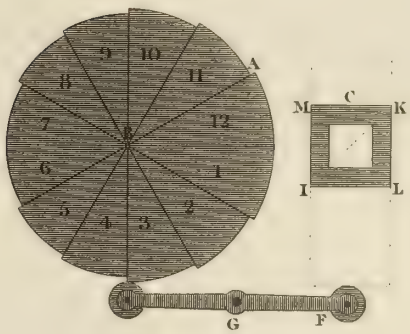


Fig. 5.

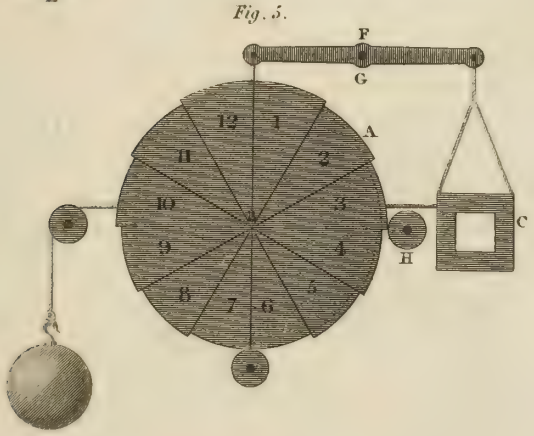


Fig. 6.

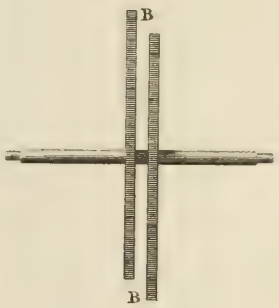


Fig. 7.

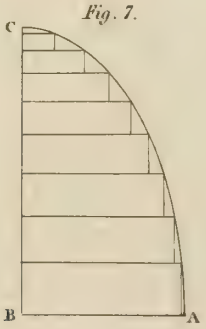
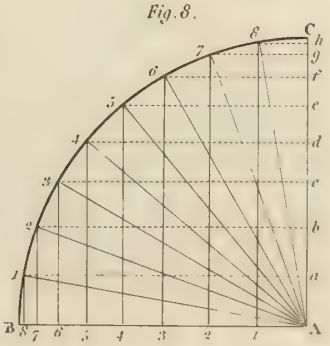


Fig. 8.



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Engraved by Wilson Lowry.

DIAGONAL MOTION,

Dividing and Cutting Engine.

Fig. 20.

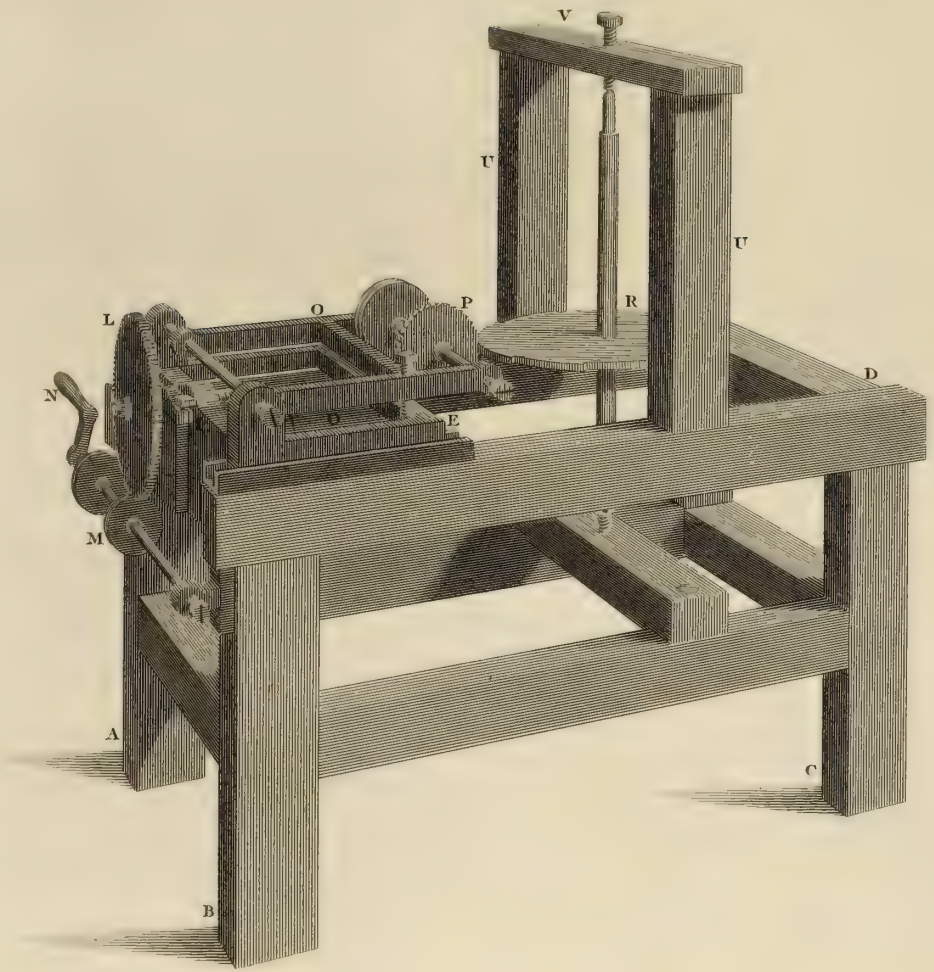


Fig. 19.

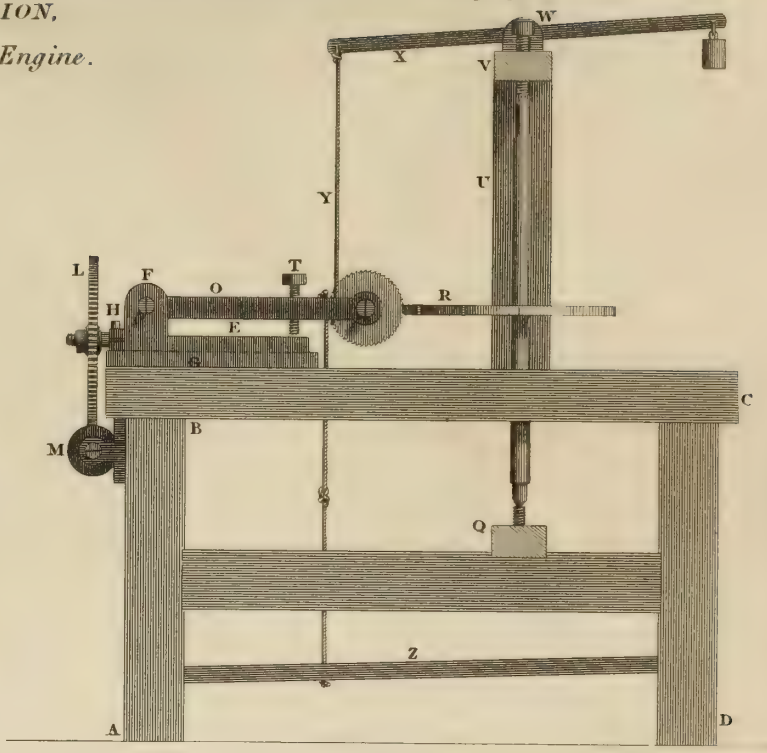
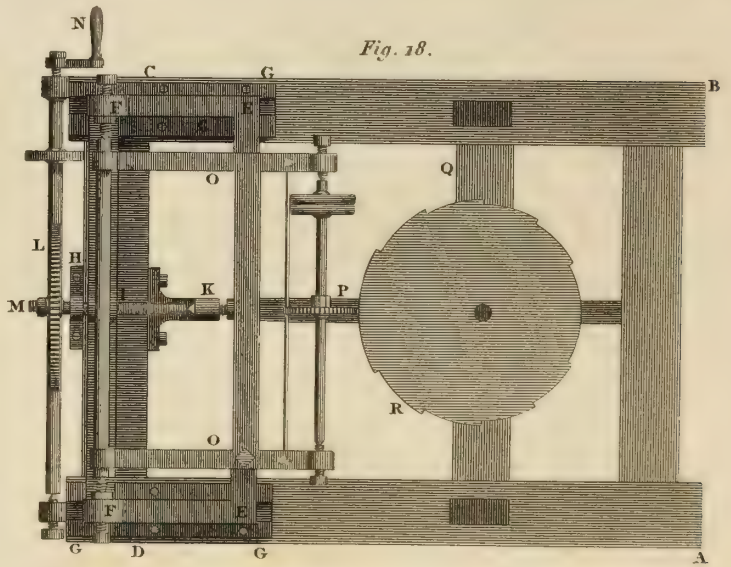


Fig. 18.



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DIAGONAL MOTION.

Fig. 1.

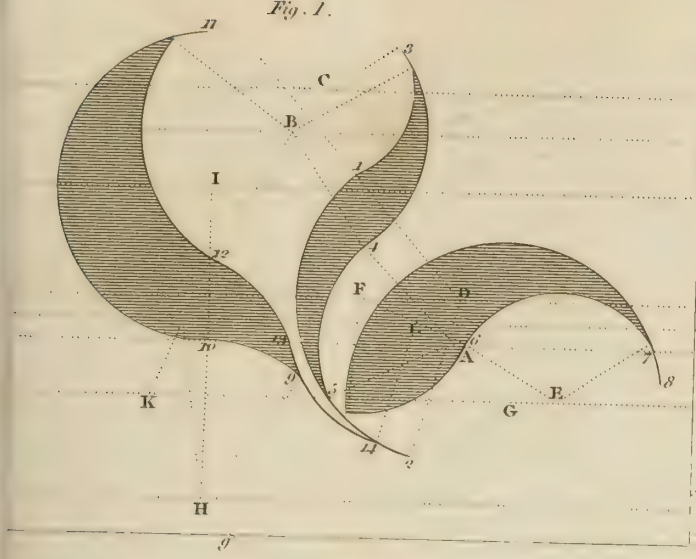


Fig. 2.

Fig. 3.

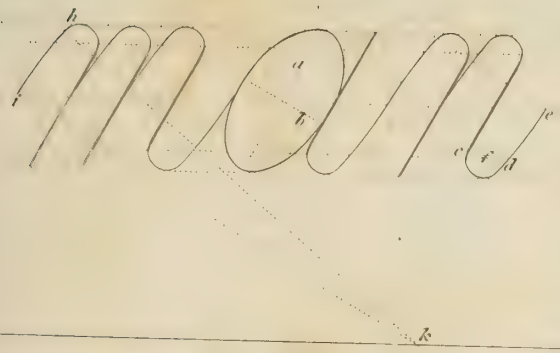


Fig. 4.

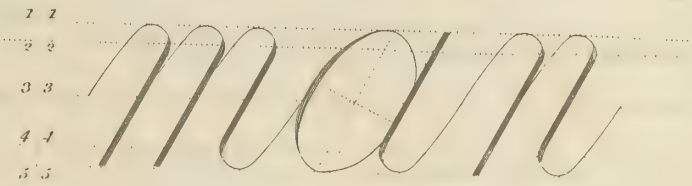
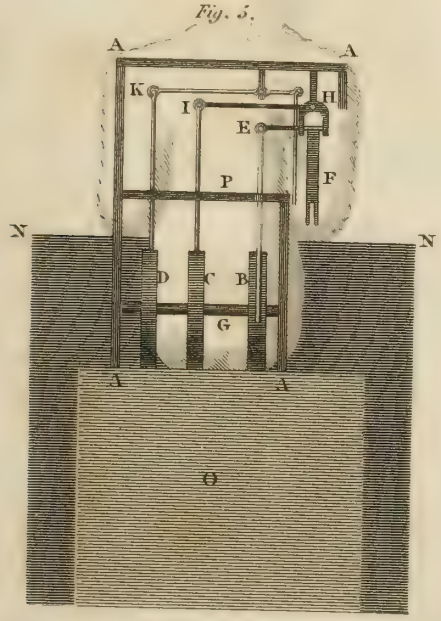


Fig. 5.



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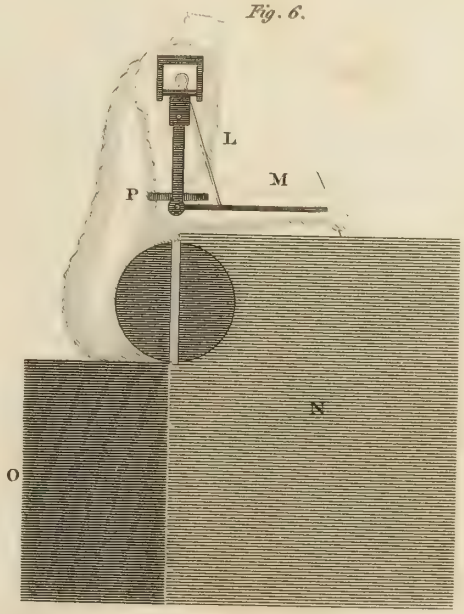

vented and Drawn by John Duncan.

Engraved by Wilson Lowry.

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DIAPER LOOM.

Fig: 1.

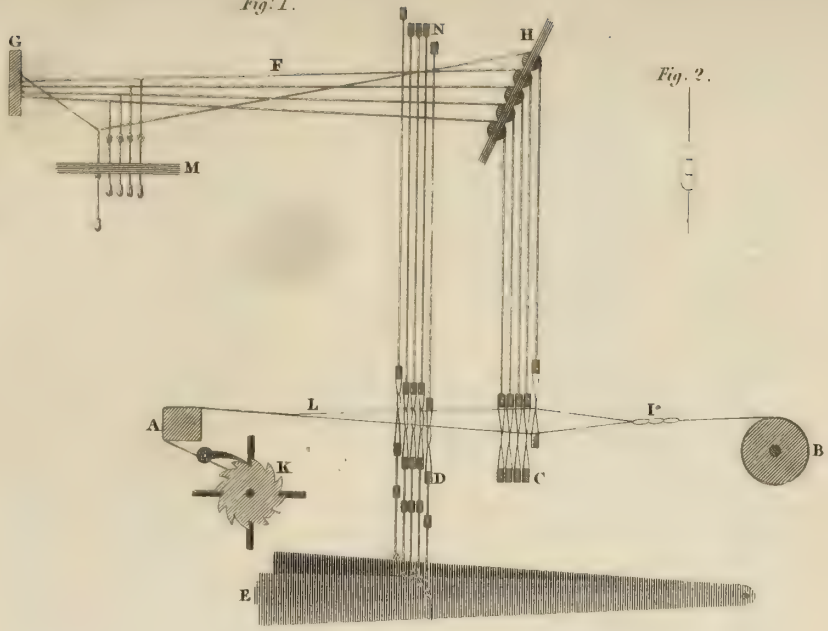


Fig. 2.

DRAW LOOM.

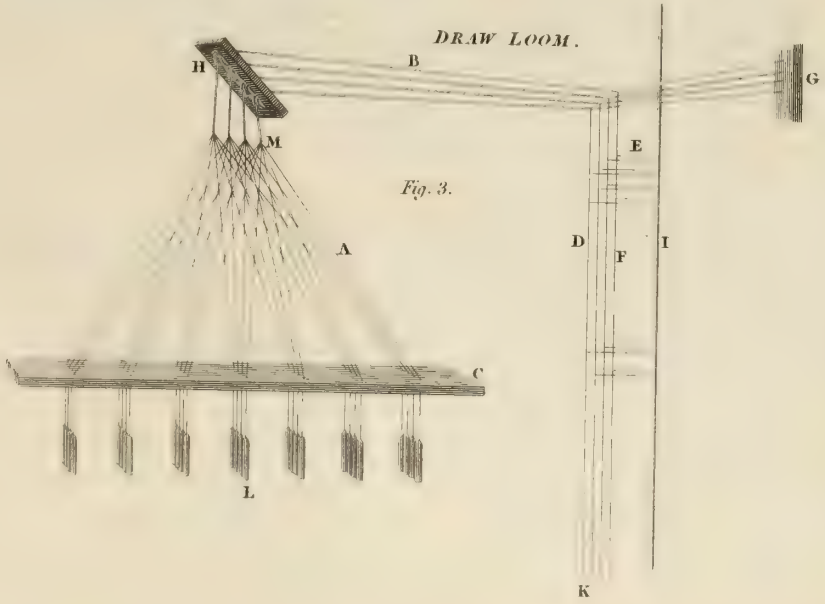
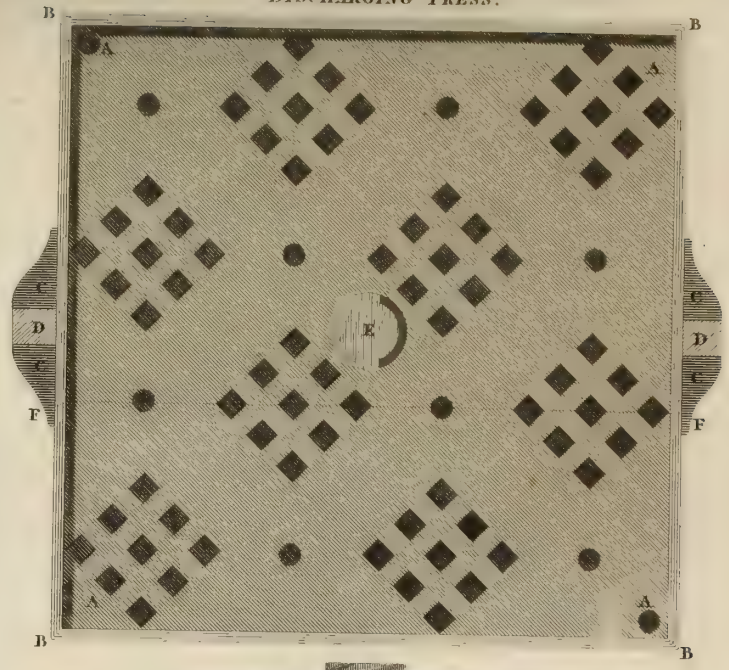


Fig. 3.

PLAN
DISCHARGING PRESS.



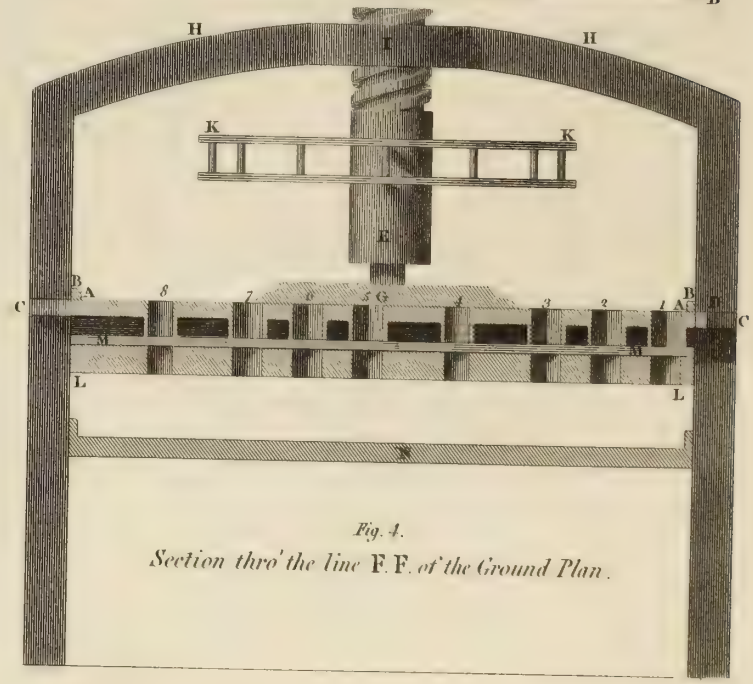


Fig. 4.
Section thro' the line F. F. *of the Ground Plan.*

Drawn by John Duncan.

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Engraved by Wilson Lowry.

Fig. 1.

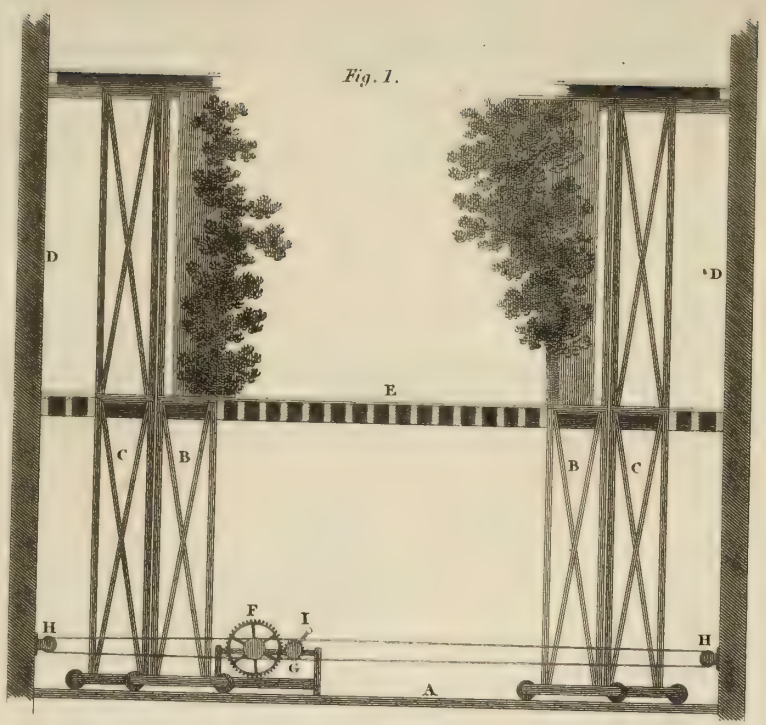
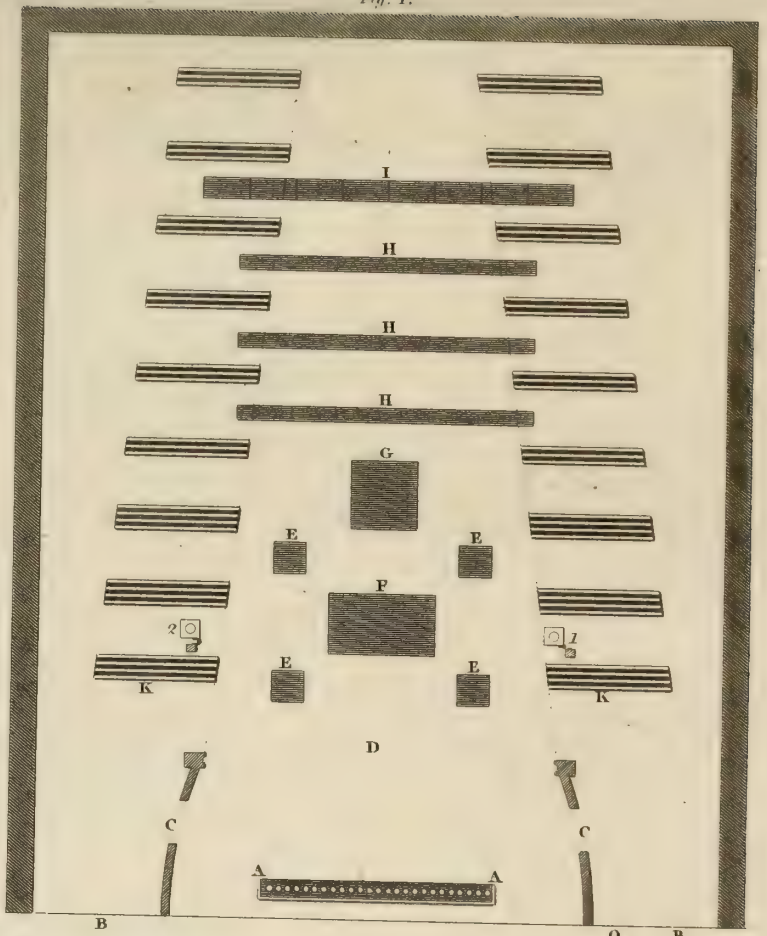


Fig. 1.



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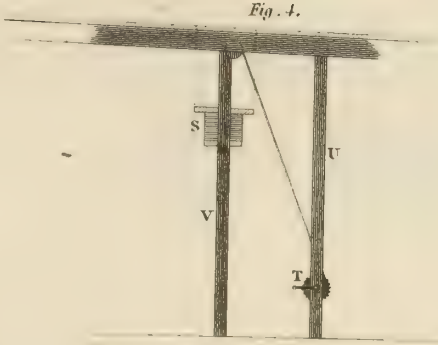

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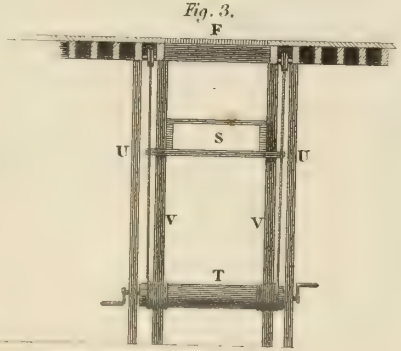

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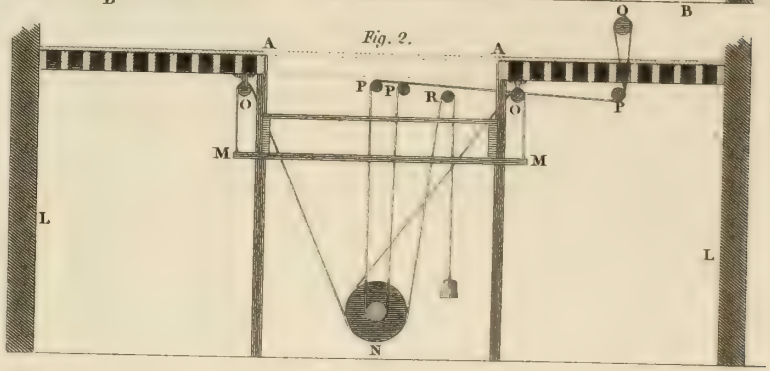

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PLATE X.

Fig. 2.

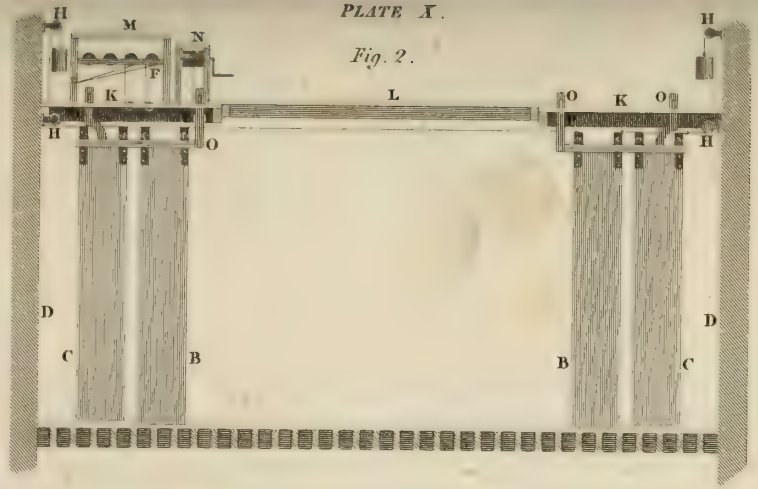
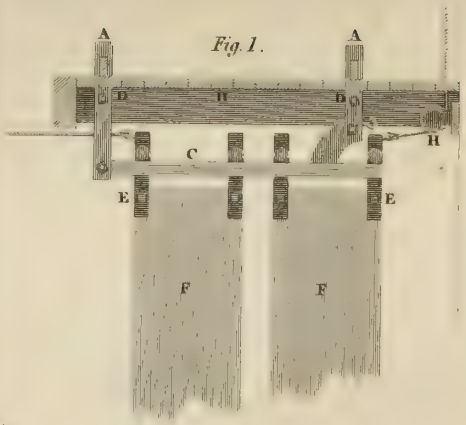


PLATE XI.

Fig. 1.



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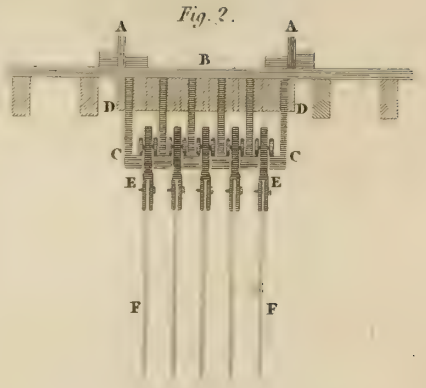

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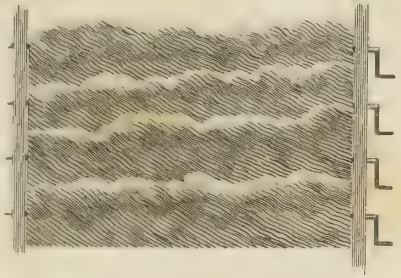

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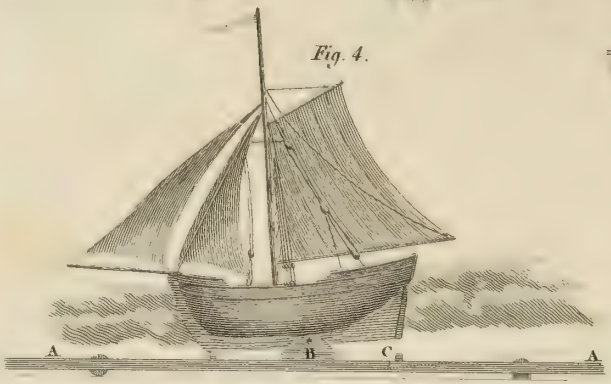

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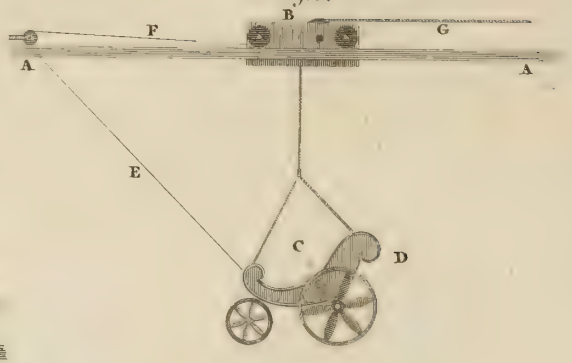

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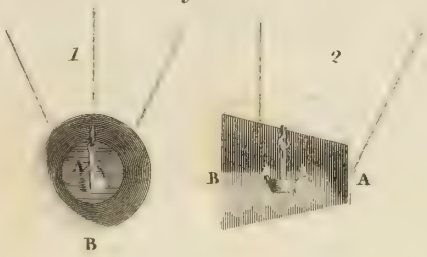

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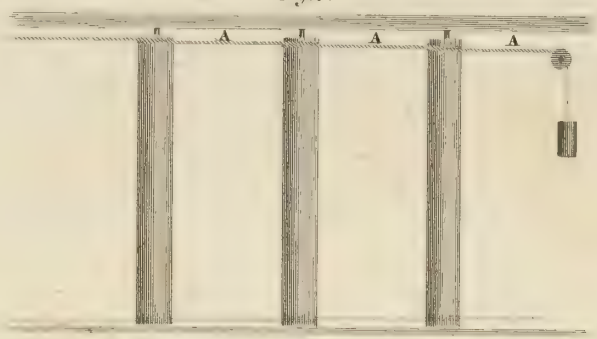

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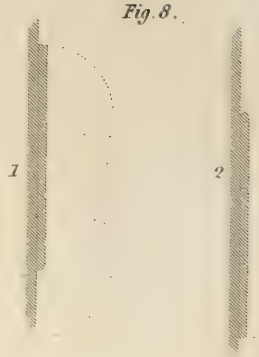

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DRAUGHT AND CORDING OF LOOMS.

Fig. 1.
5 Leaf Tweel

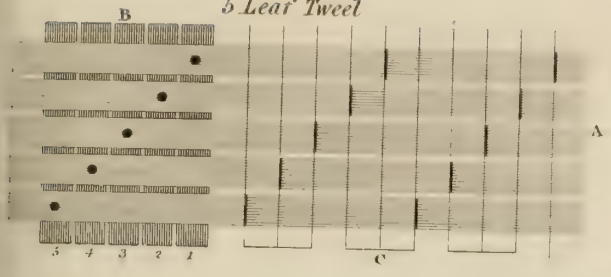

Fig. 2.
Broken Tweel

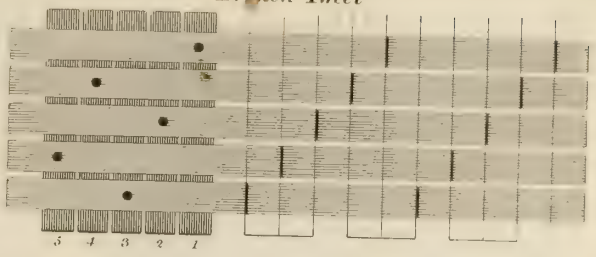

Fig. 3.
8 Leaf Tweel

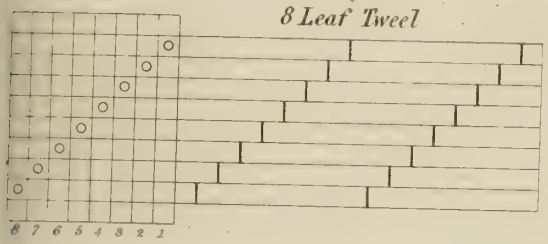

Fig. 4.
Broken Tweel

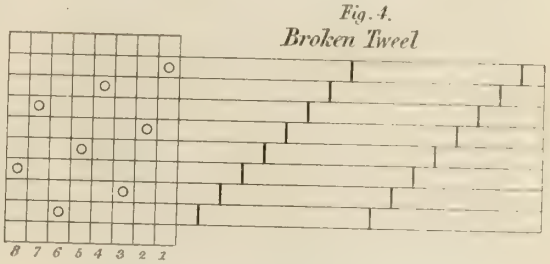

Fig. 5.
Striped Dimity

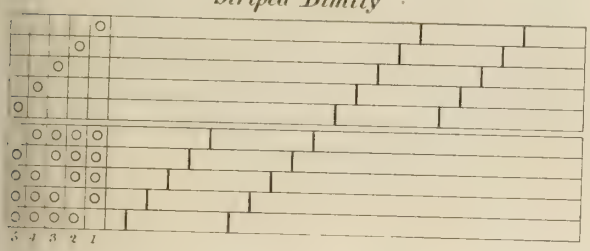

Fig. 6.
Dornock

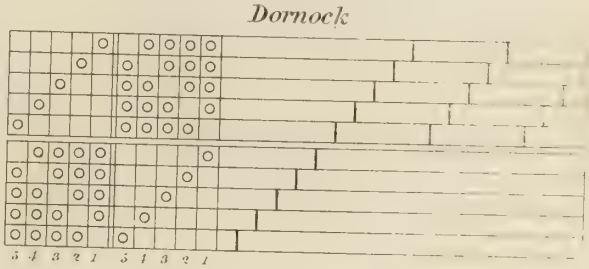

Fig. 7.
Fancy Dimity

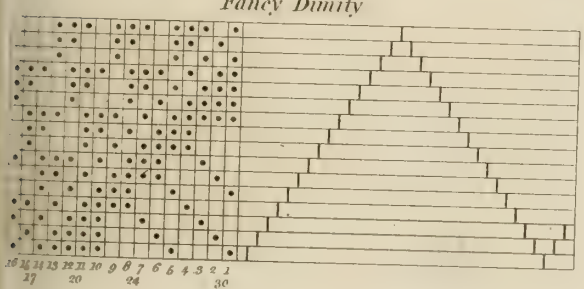

Fig. 8.
Diaper

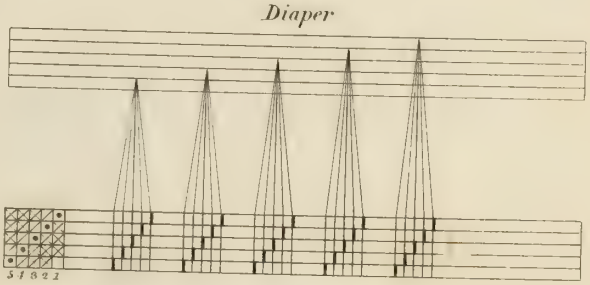

Fig. 9.
Similar Spot

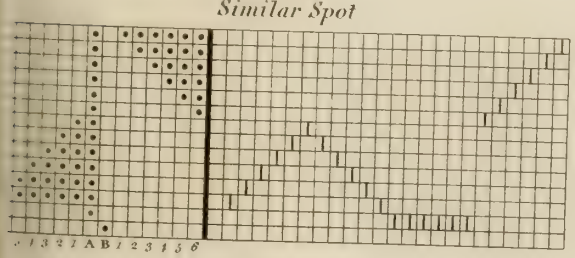

Fig. 10.
Dissimilar Spot

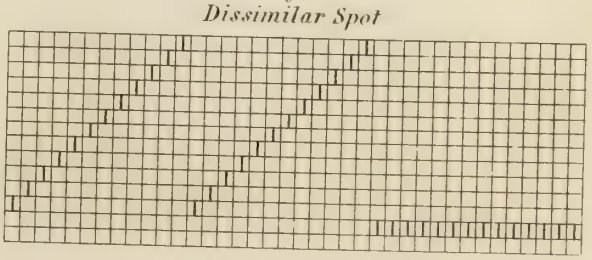

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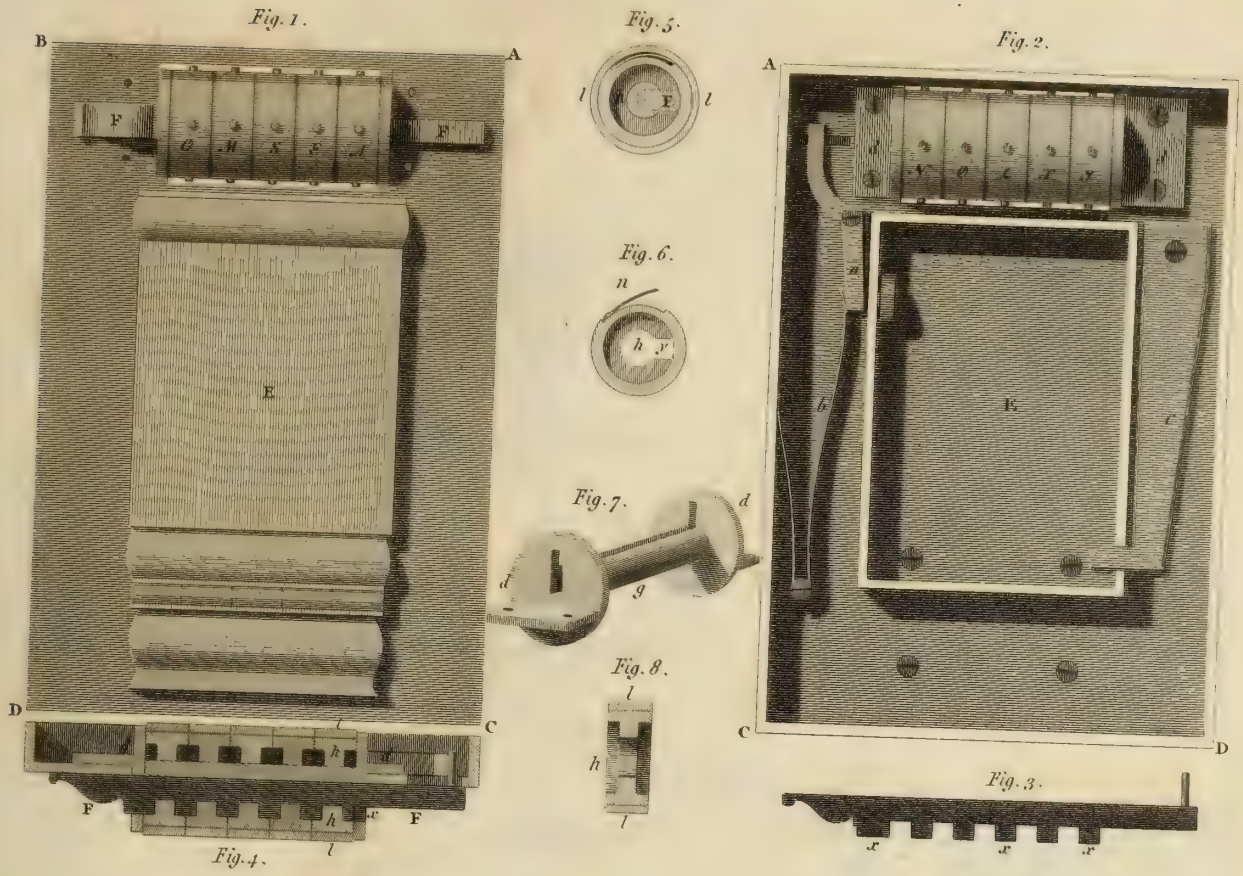
PLATE

Mr. Marshal's Secret Escutcheon for a Key Hole.



Self acting Extinguishers.

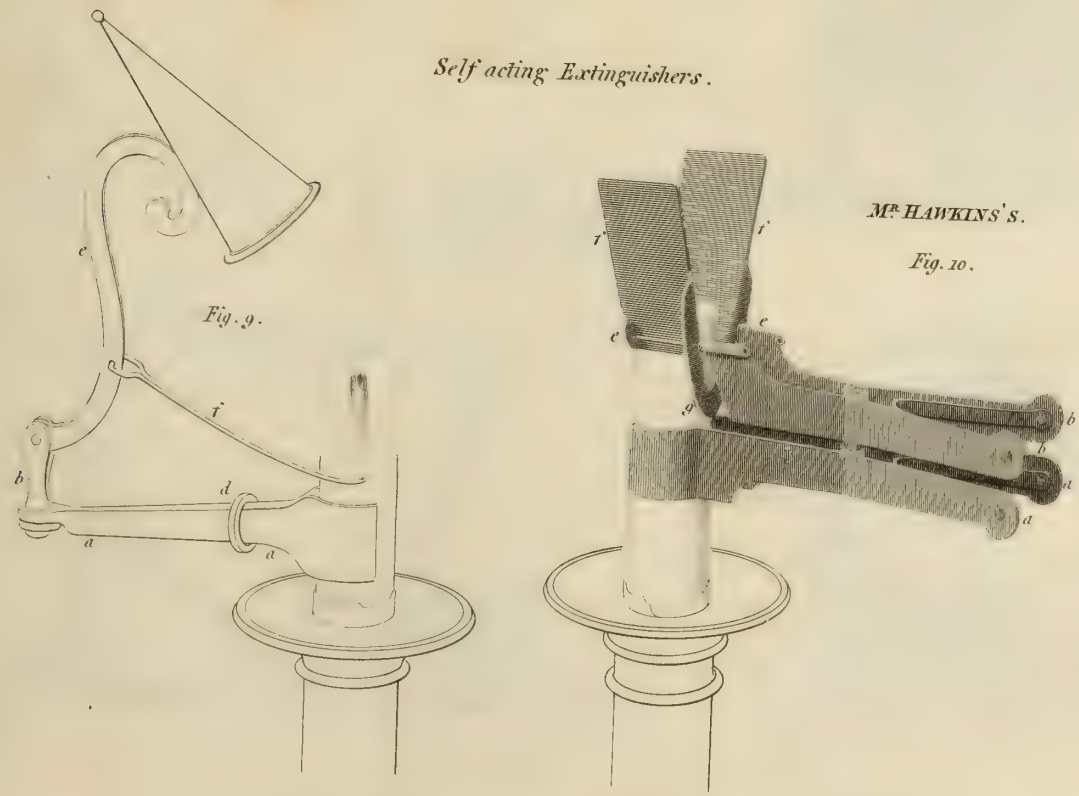


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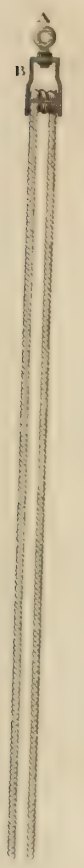
PLATE XI.

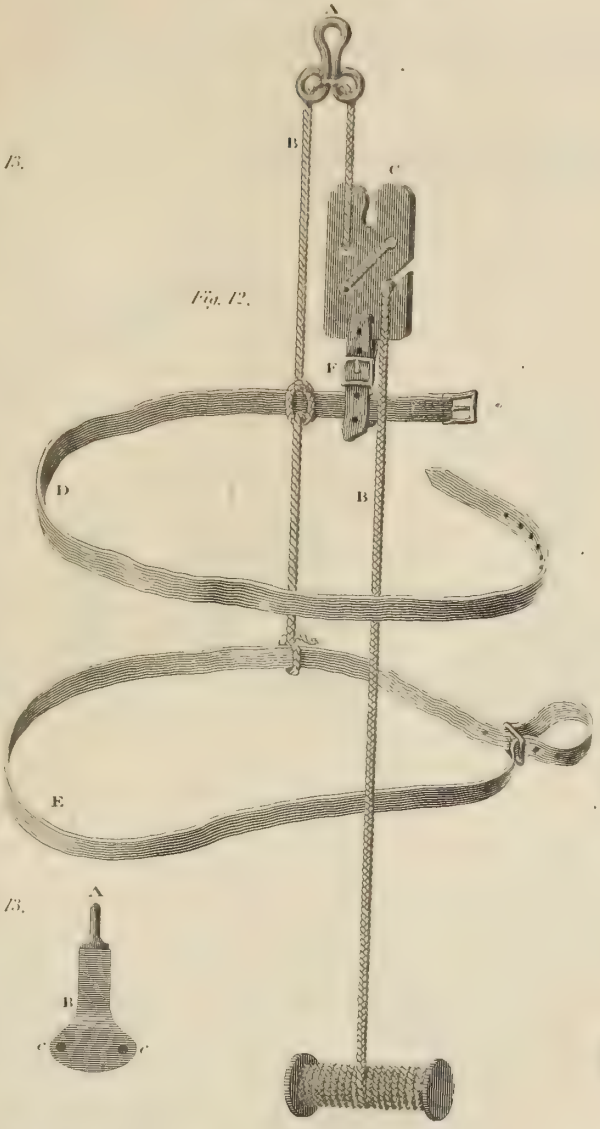
Mr. Maseres's
Original suspension.

Fig. 11.



Mr. Maseres's FIRE ESCAPE
Simplified by Mr. Forster.

Fig. 12.



Painters EASEL.

Fig. 1.

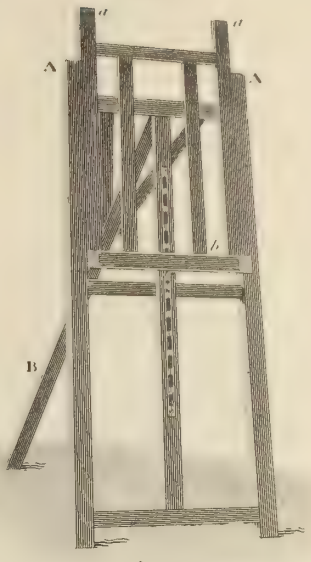


Fig. 13.

Indigo
Fig. 1.

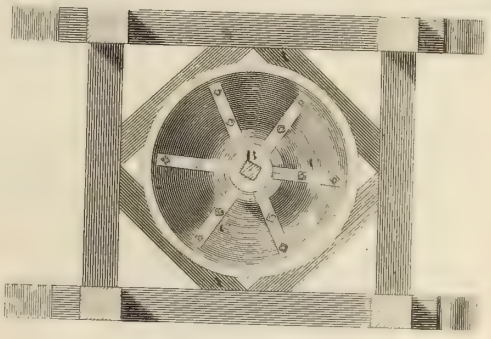
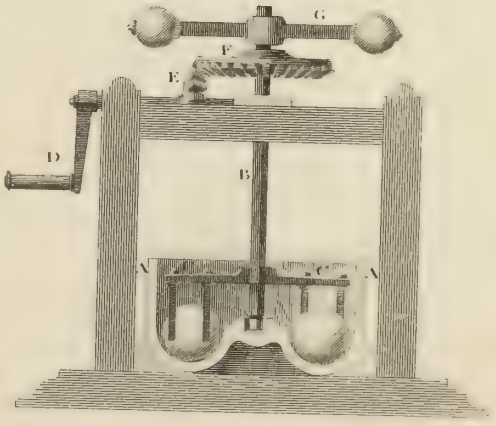


Fig. 2.

INDIGO
Mills.



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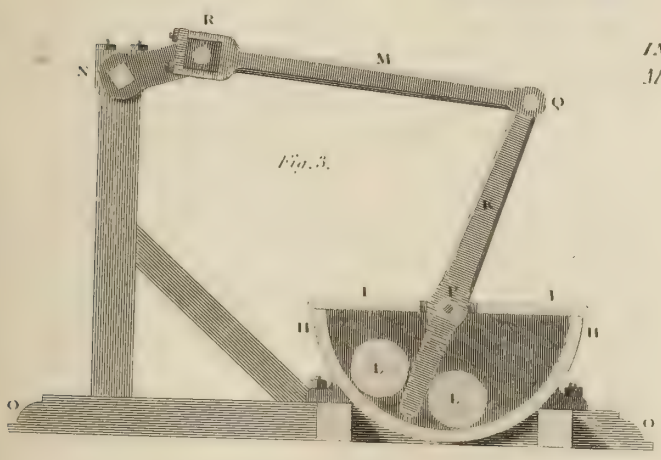


FILE CUTTING.

Fig. 6.

Fig. 5.

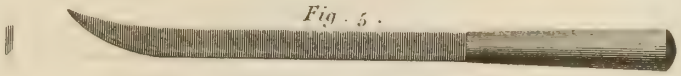
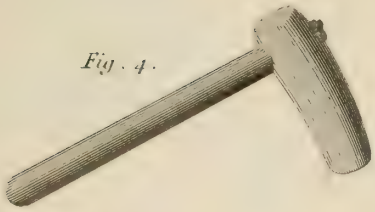


Fig. 4.



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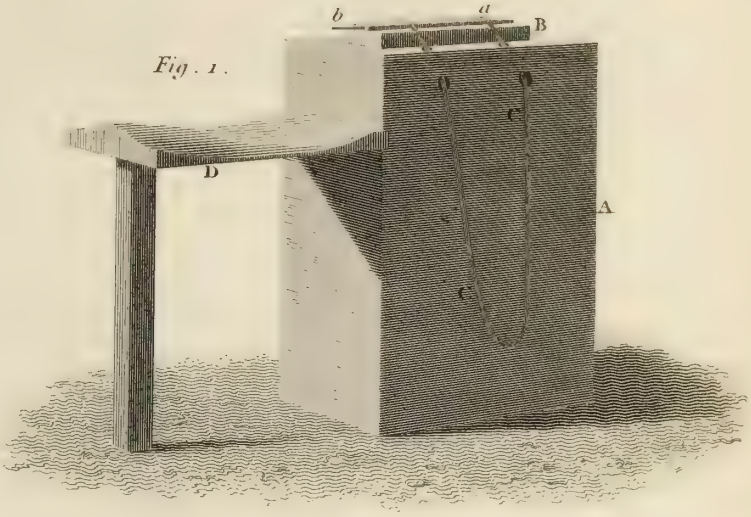


Fig. 7.

Fig. 3.

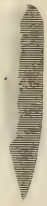
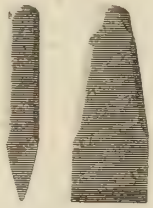
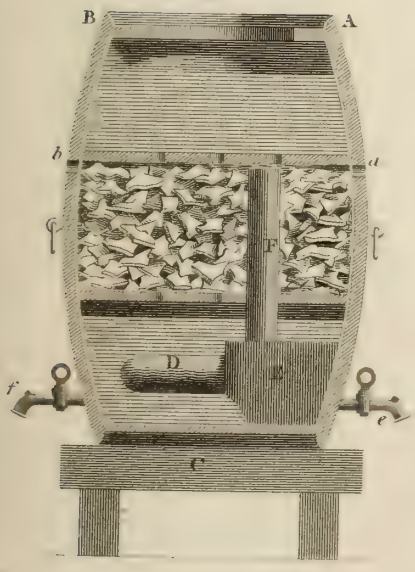


Fig. 2.



FILTERS.

Fig. 10.



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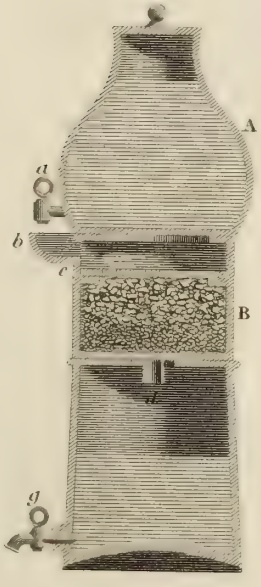
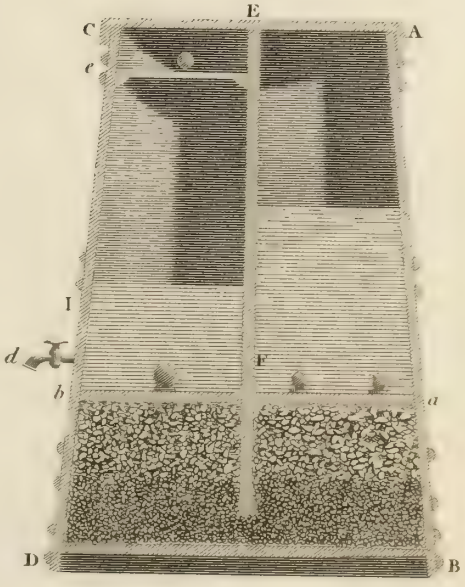


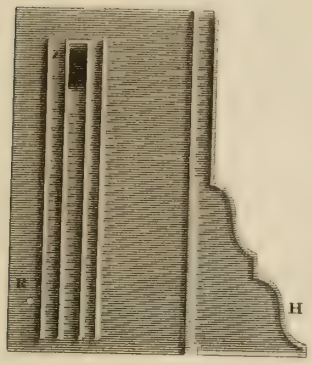
Fig. 9.



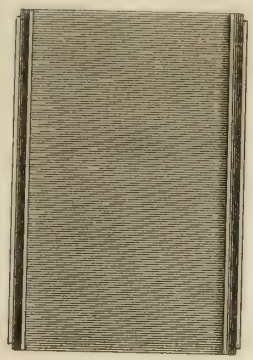
Forrey Junr. delin. Published as the Act directs, 1813, by Longman, Hurst, Rees and Co. Paternoster Row. Engraved by W. Lowry.

FIRE PLACE by Dr FRANKLIN.

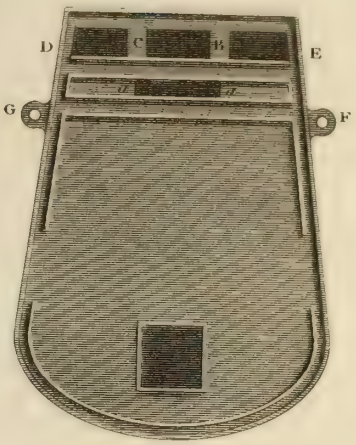
Side Plate
Nº 3.



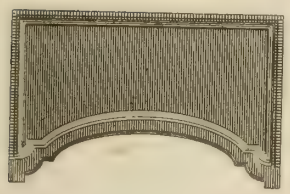
Back Plate
Nº 2.



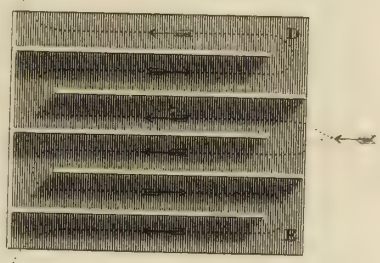
Bottom Plate
Fig. 2. Nº 1.



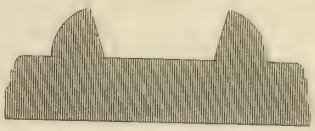
Front Plate
Fig. 5.



Air Box
Fig. 4.



Ledges
Fig. 3.



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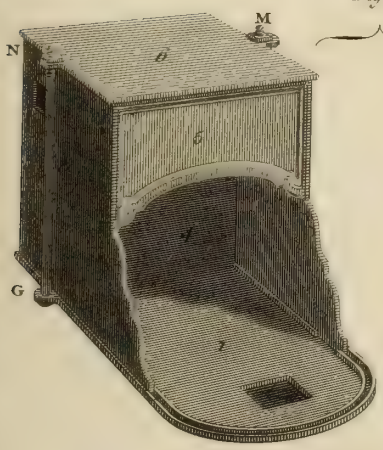


Top Plate
Nº 6.

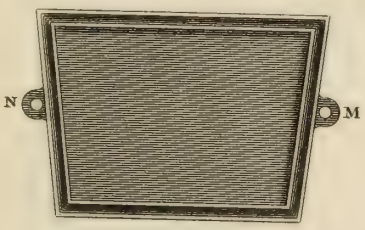
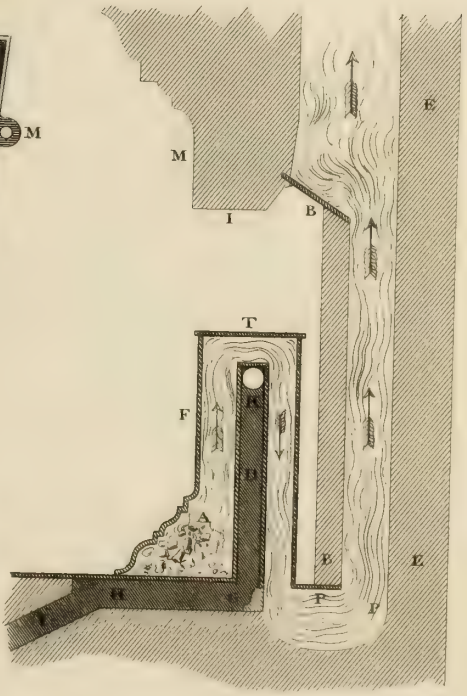
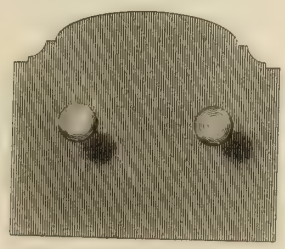


Fig. 7.



Shutter
Nº 7.



Register
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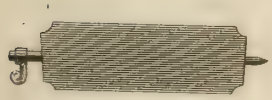

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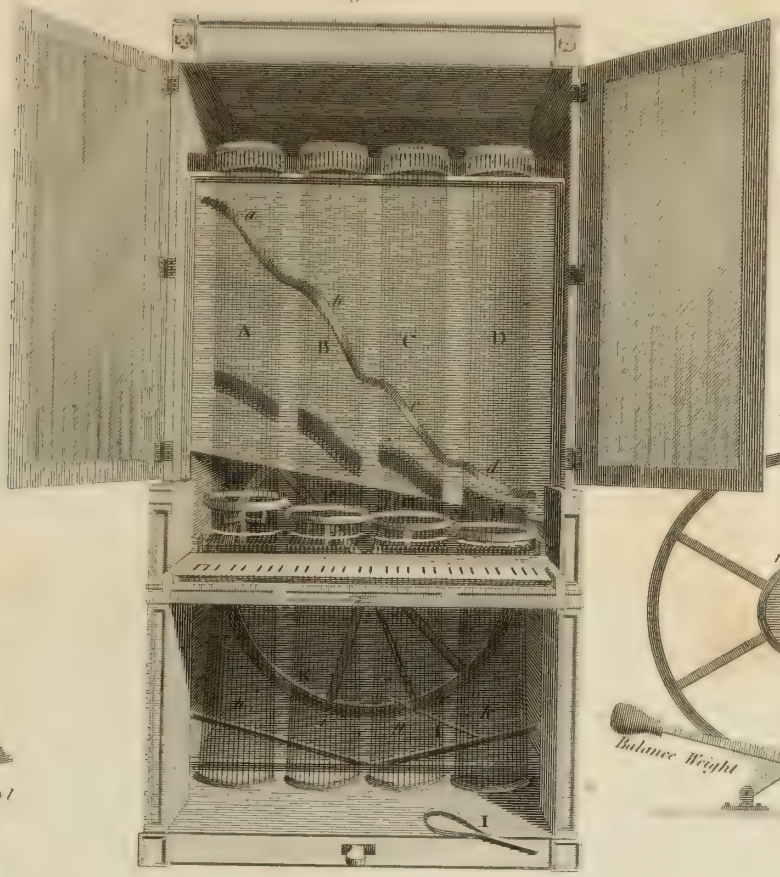
Engraved by W. Lowry

Hawkins's Claviole or FINGER Keyed Viol.

Fig. 1.



Foot Wheel & Balance.

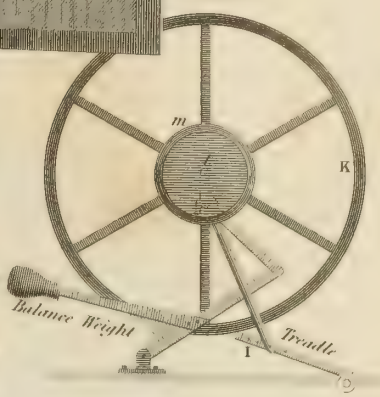


Fig. 5. or 7.

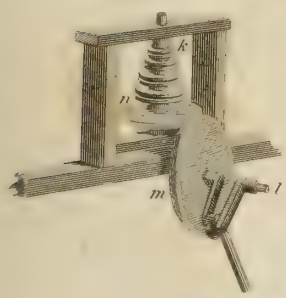


Fig. 3.

Fig. 2.

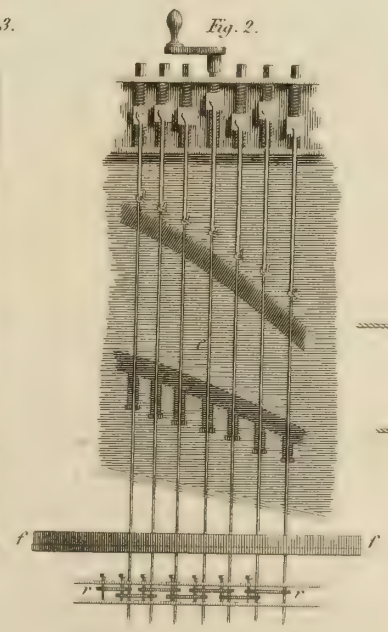


Fig. 4.

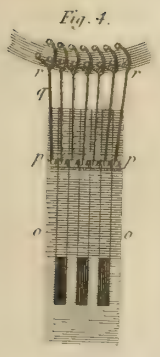
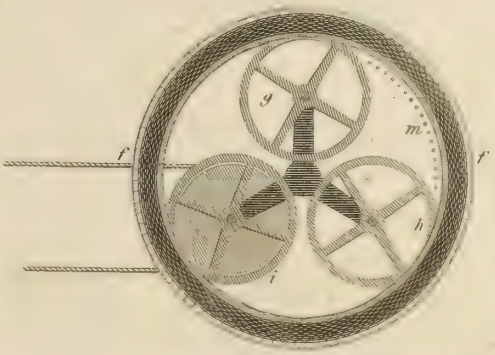


Fig. 3. or 5.



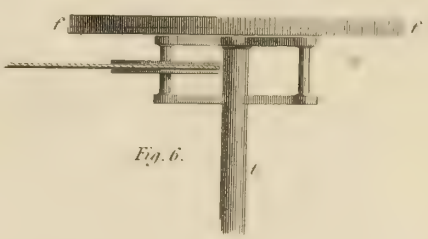


Fig. 6.

J. Farey del. Published as the Act directs, 1816, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row. Lowry Sc.

FLOOD GATES.

Smeaton's.
Fig.5.6.Plan.

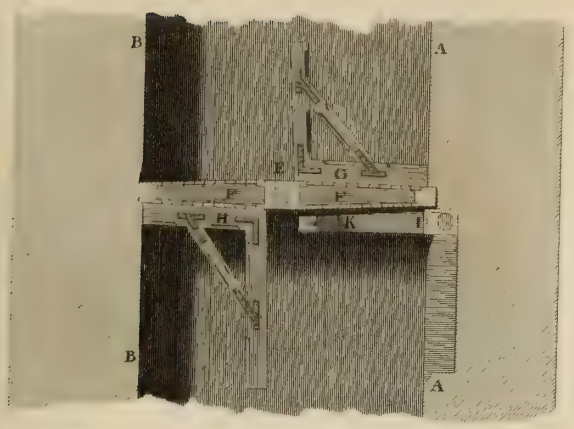


Fig. 2. Elevation.

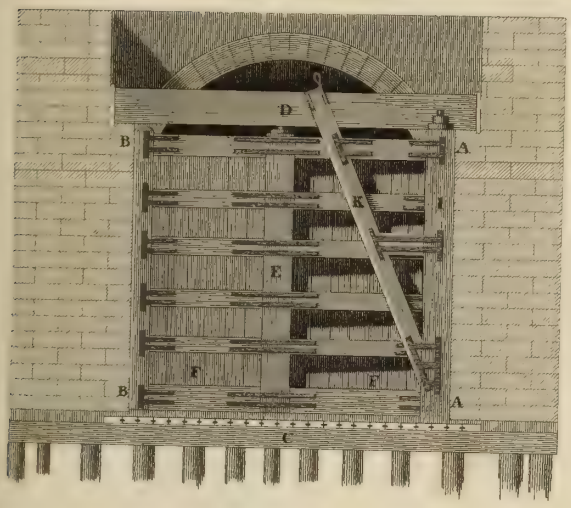


Fig. 8.

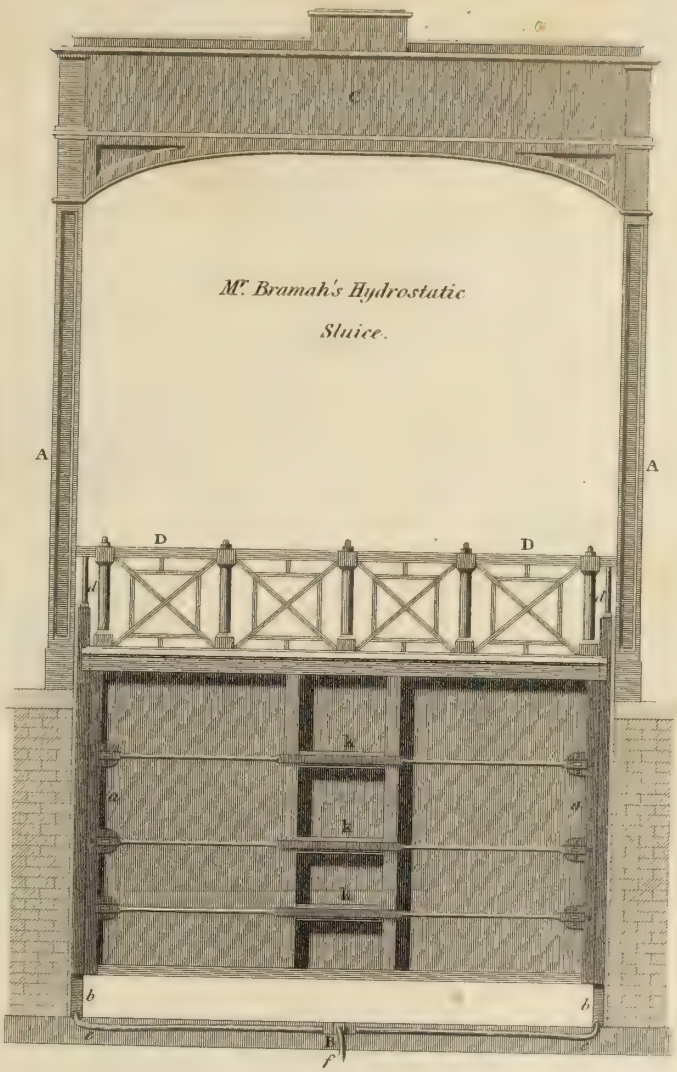


Fig. 7 Self acting flood Gate by Mr. Farey.

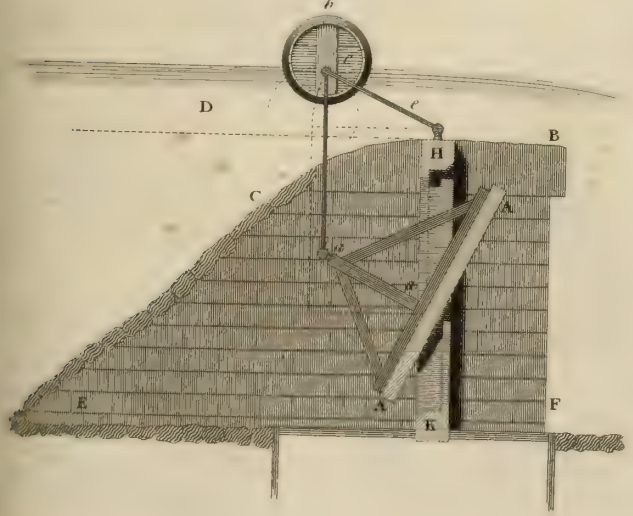


Fig. 9.

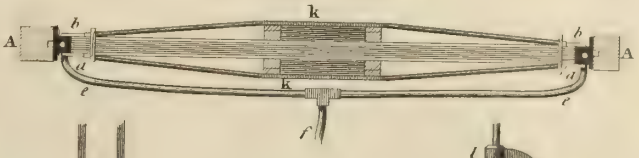


Fig. 11.

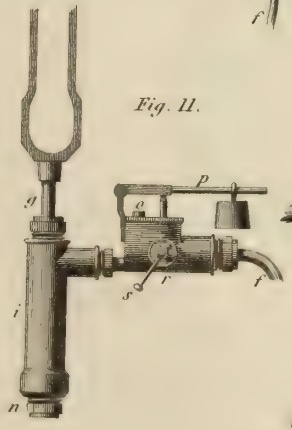
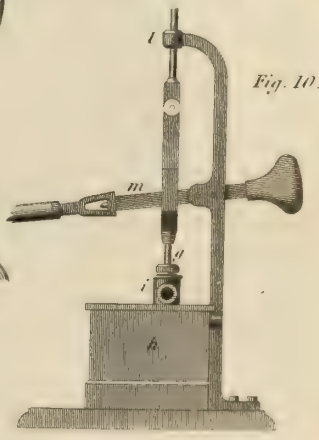


Fig. 10.



J. Farey Junr. delin.

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Lowry Sc.

Apparatus for restoring those DROWNING *to life.*

Fig. 1.

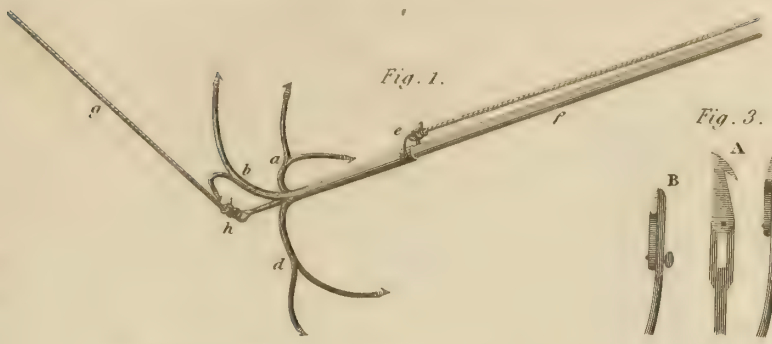


Fig. 2.

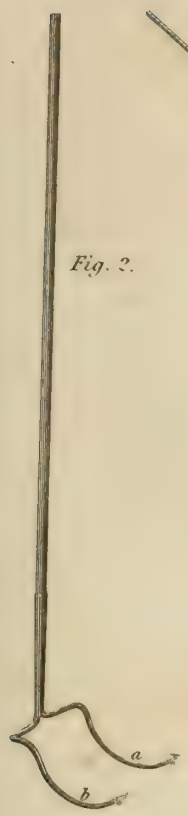
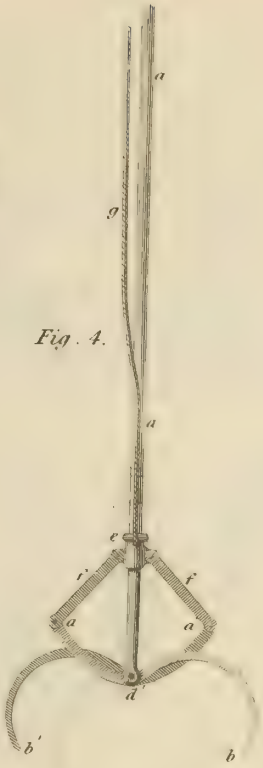


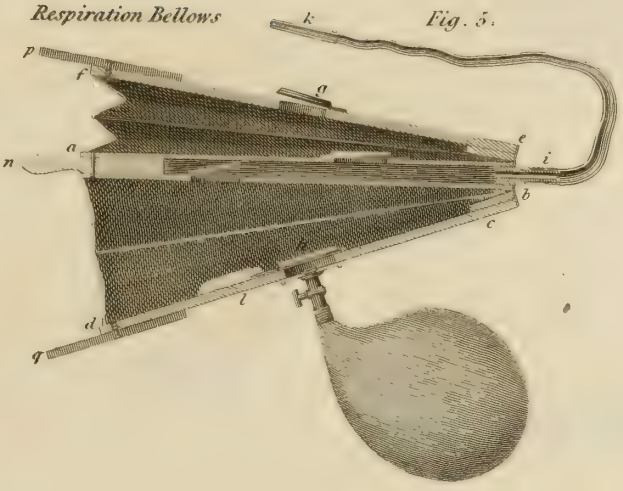
Fig. 3.

Fig. 4.



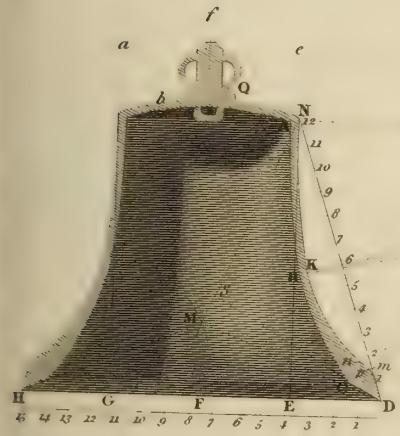
Respiration Bellows

Fig. 5.



FOUNDRY of BELLS.

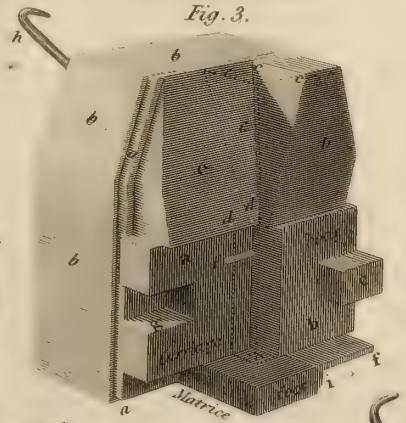
Fig. 1.



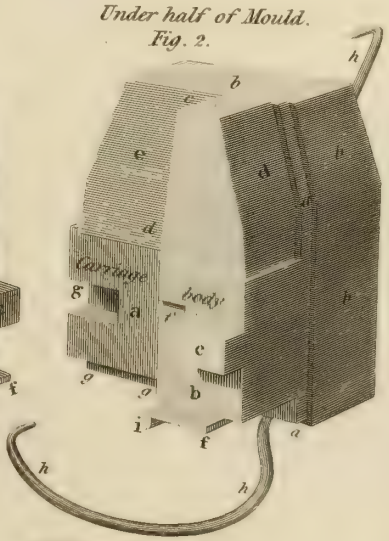
FOUNTAIN Pen. Fig. 4.

FOUNDRY of LETTERS or TYPES.

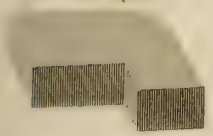
Upper half of Mould
Fig. 3.



Under half of Mould.
Fig. 2.

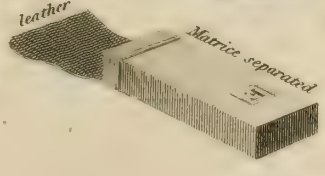


Flat Gauge



Italic Gauge

A Type when cast



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Engraved by Wilson Lowry.

Sea GAGE

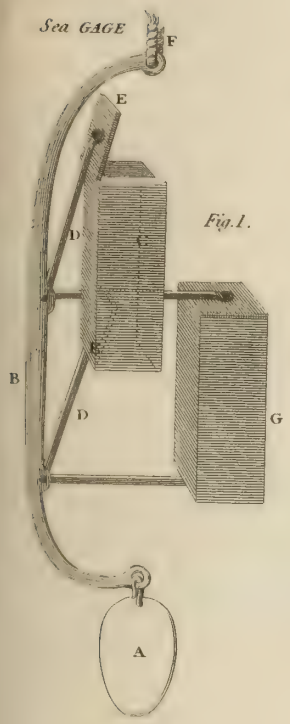


Fig. 1.

GAGE

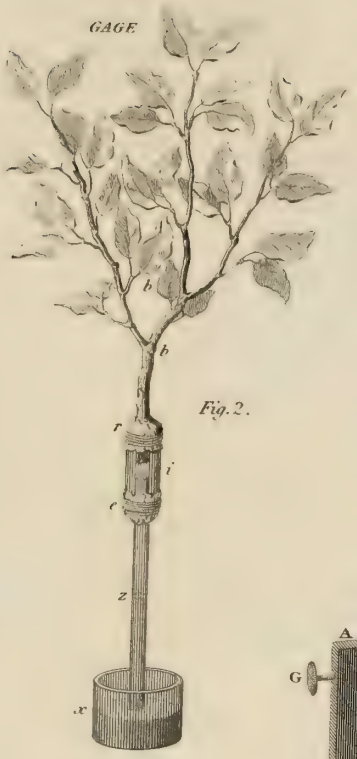


Fig. 2.

PYROMETER

Fig. 4.

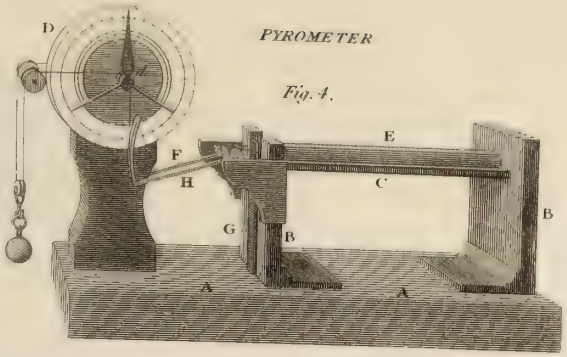
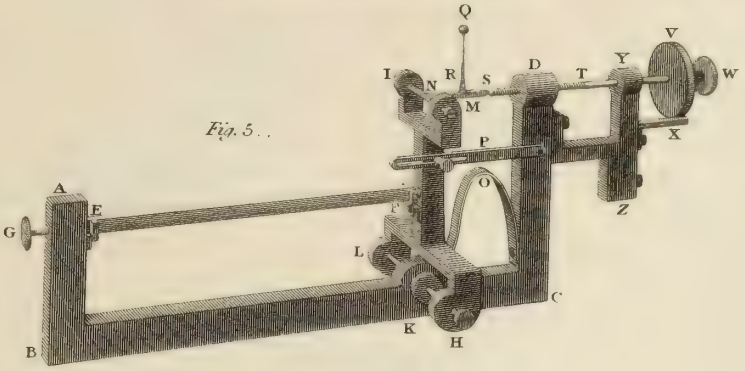


Fig. 5.



Rain GAGE.

Fig. 10.

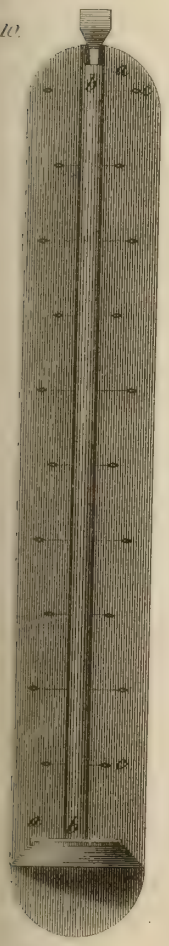


Fig. 7.

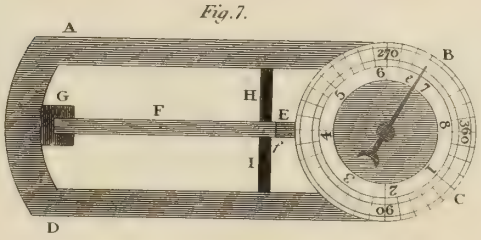


Fig. 8.

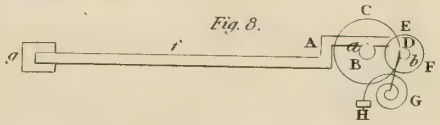


Fig. 6.

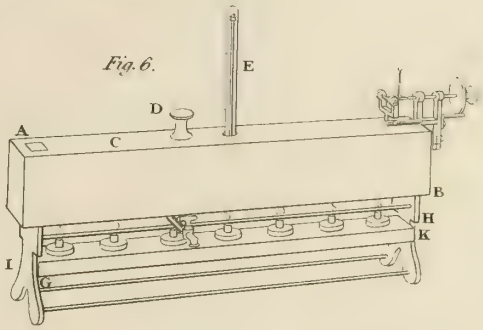


Fig. 11.

MARQUETRY

Fig. 3.

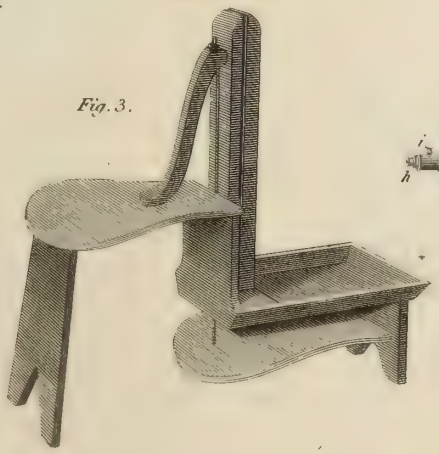
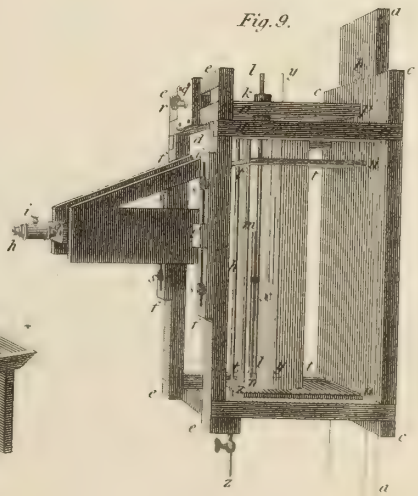


Fig. 9.



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GAS LIGHTS.

Fig. 1. Mr. Clegg's Apparatus.

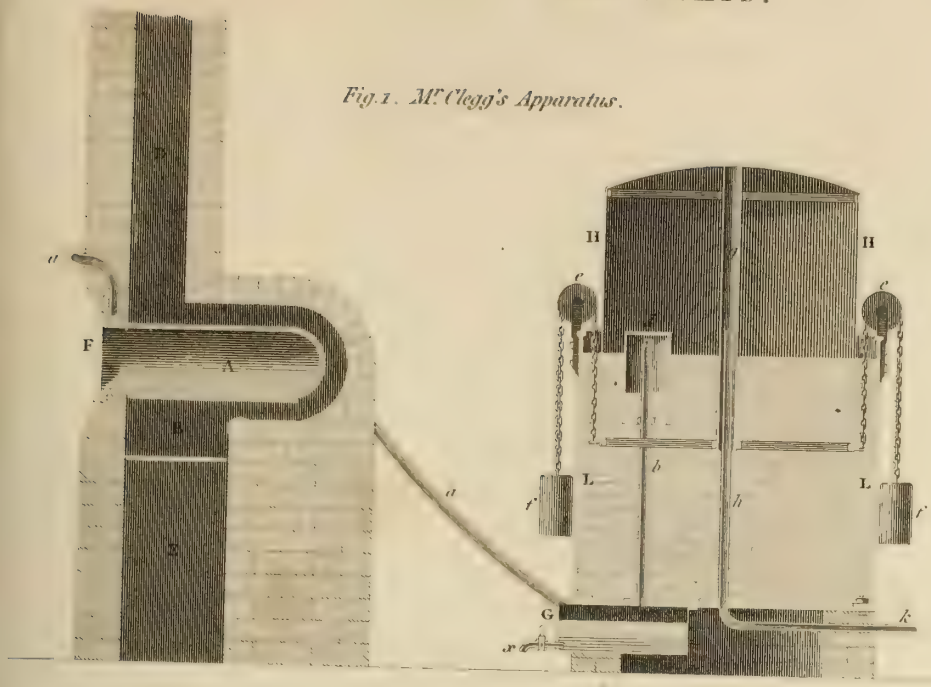


Fig. 2

Fig. 3.

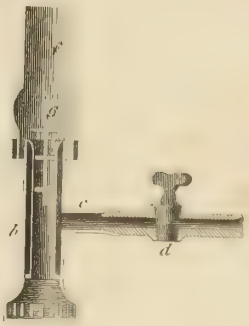


Fig. 4. Dr. Stancliffe's Apparatus.

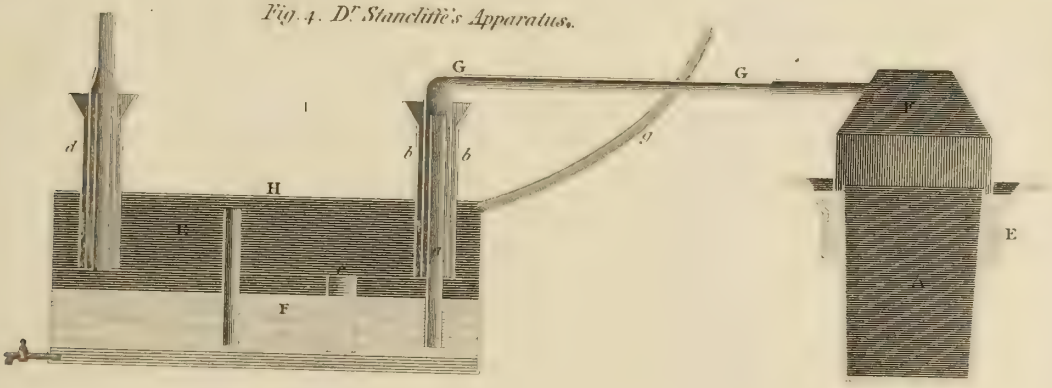
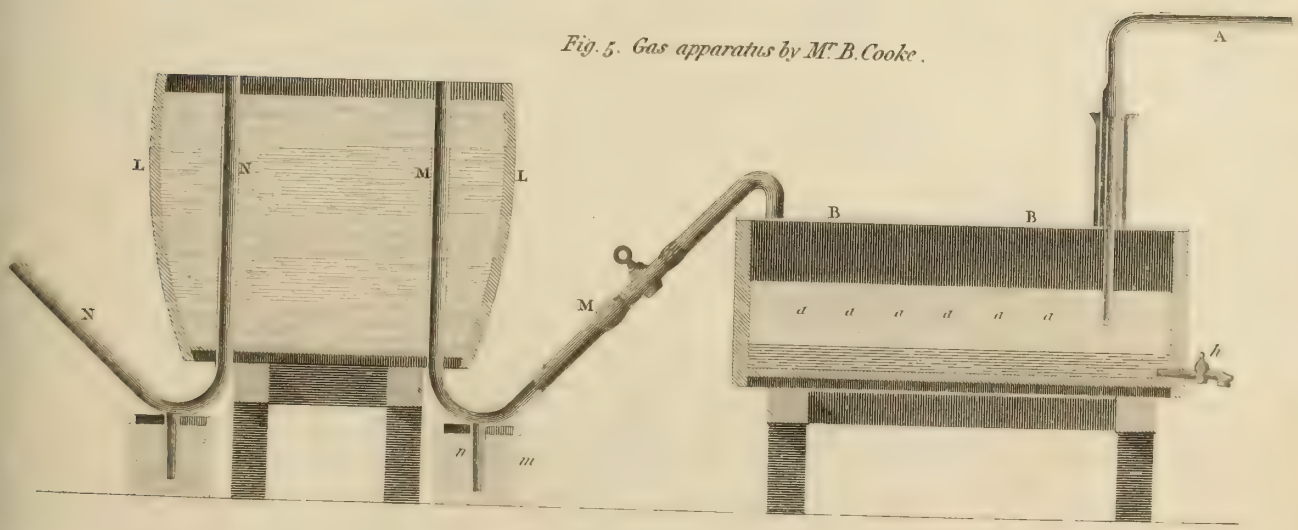


Fig. 5. Gas apparatus by Mr. B. Cooke.



Varley Junr. delin.

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Engraved by Wilson Lowry.

GEM Engraving.

Fig. 2.

Fig. 3.

Fig. 4.

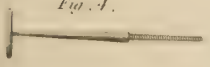


Fig. 5.

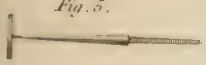


Fig. 6.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 1.

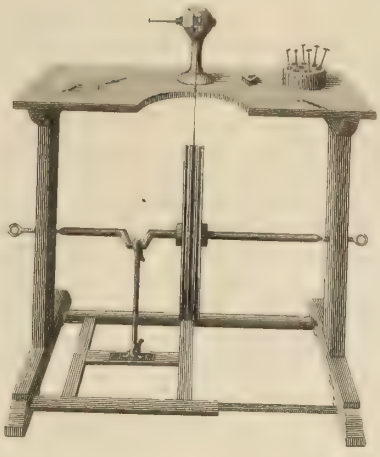


Fig. 7.

Fig. 8.

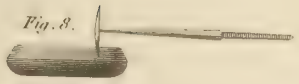


Fig. 9.

Fig. 16.

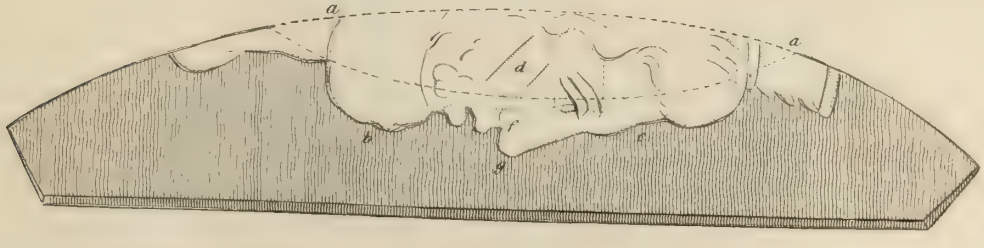
Fig. 14.

Fig. 15.

Fig. 13.

Fig. 17.

Fig. 18.



Drawn by Farey.

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Engraved by W. Blake & W. Lowry.

GLANDERS.

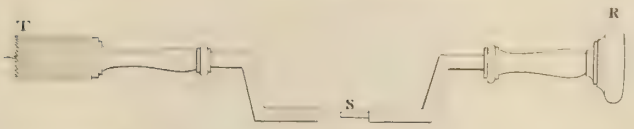
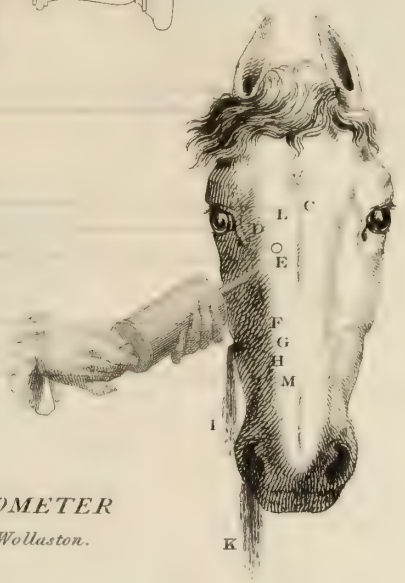


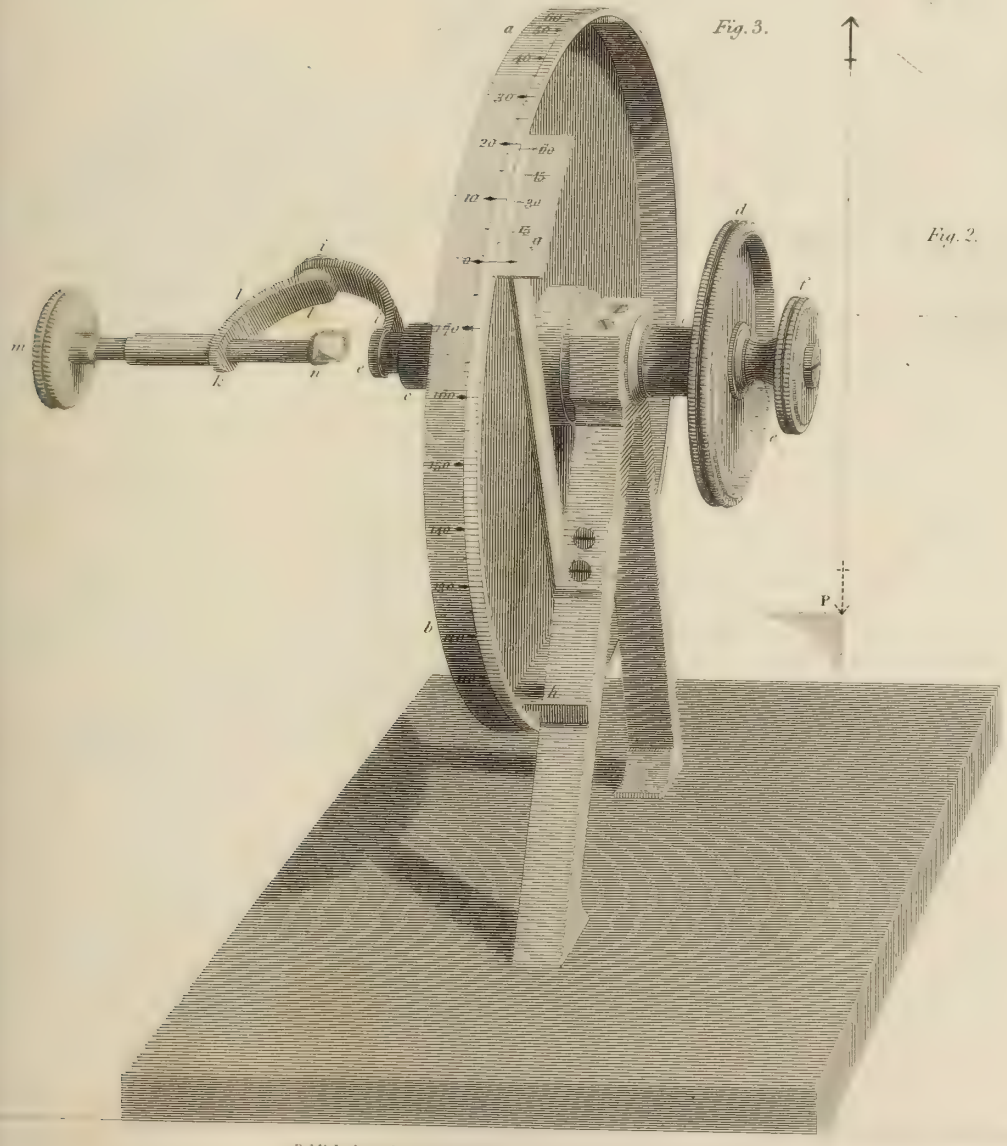
Fig 1.



GONIOMETER

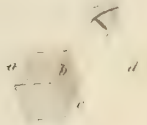
by Dr. Wollaston.

Fig. 3.



The position of a surface a b is determined by the place of an image P *seen by reflection.*

Fig. 2.



If the surface b c be turned so as to shew the same image in the same place it must have moved through an angle d b c, the supplement to a b c

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BEE HIVE.

Fig. 1.

Fig. 2

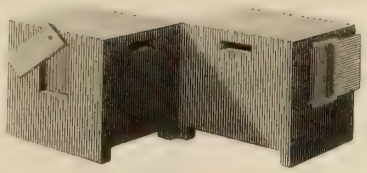


Fig. 3.

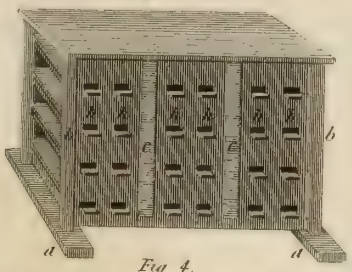
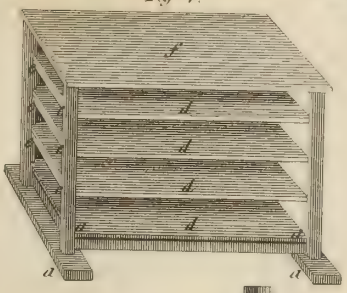
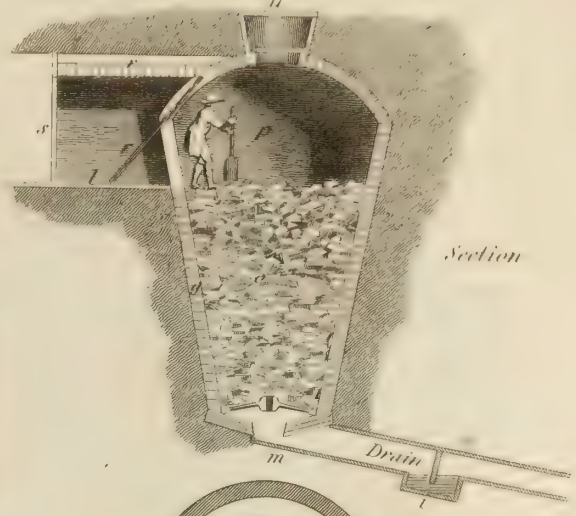


Fig. 4.



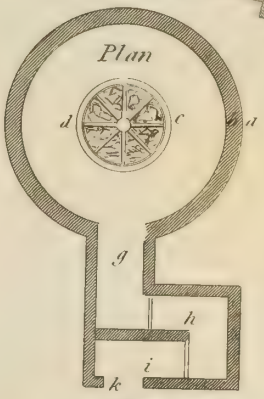
ICE HOUSE.

Fig. 5.



Section

Plan



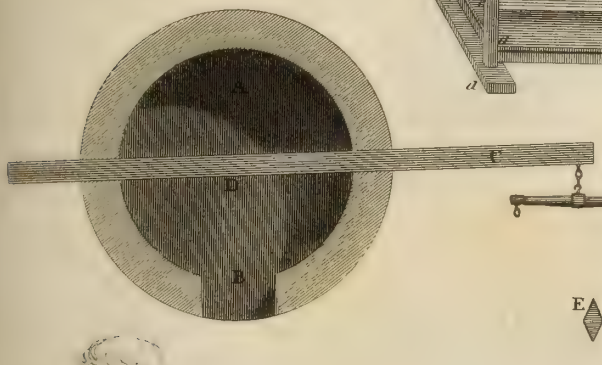
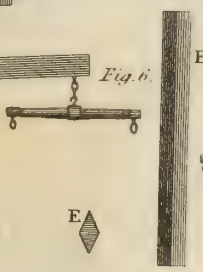
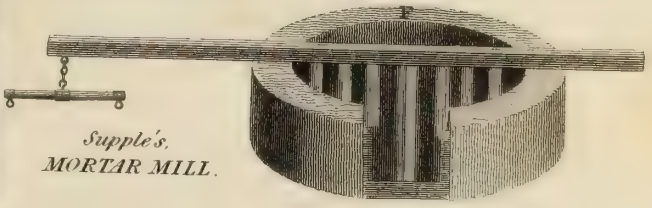


Fig. 6.





Supple's.
MORTAR MILL.

DRAPERY.

Fig. 8

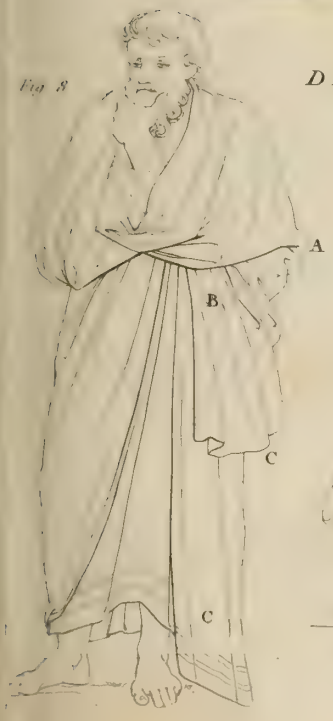
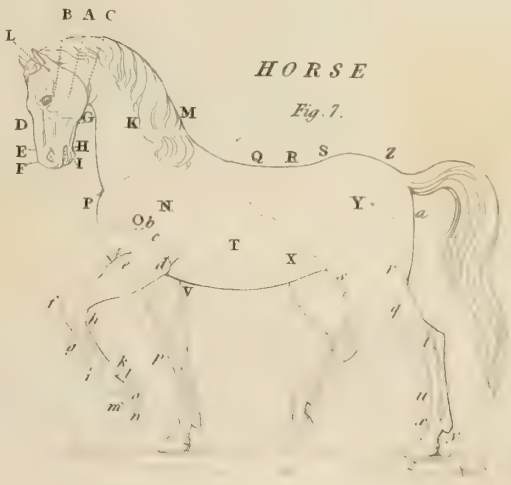


Fig. 9.

HORSE

Fig. 7.



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Lowry Sc.

Mr. Bramah's Patent Lock.

Fig. 2.

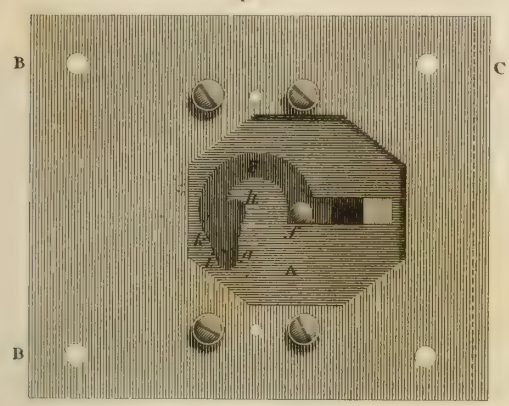


Fig. 1.

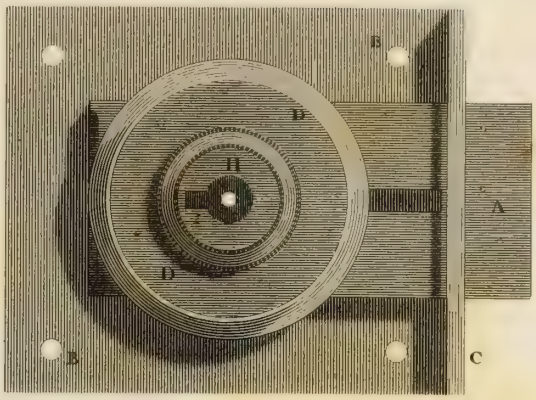


Fig. 4.

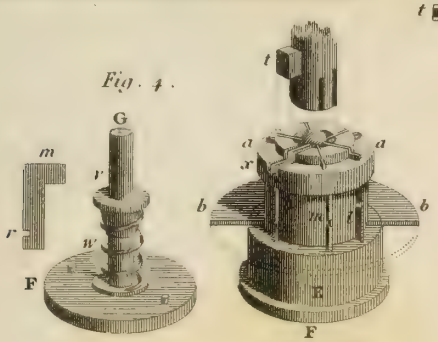
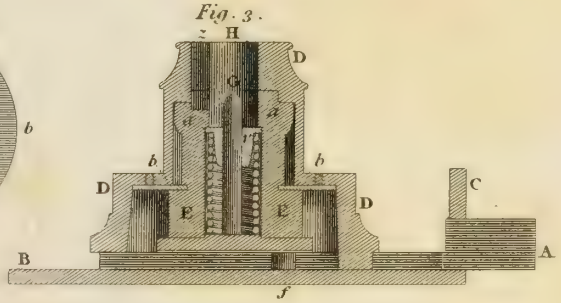


Fig. 3.



Mr. Rowntree's Patent Lock.

Fig. 6.

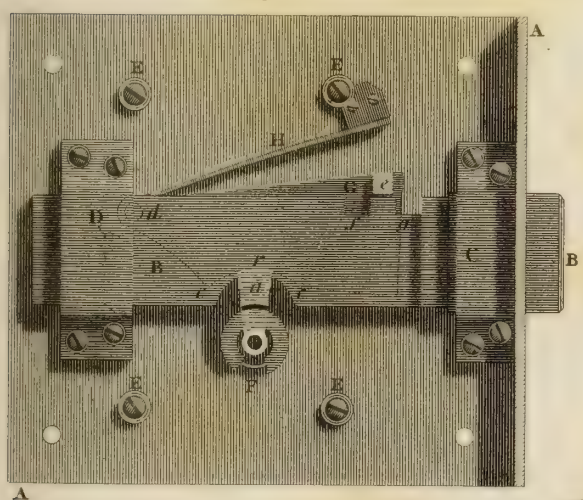
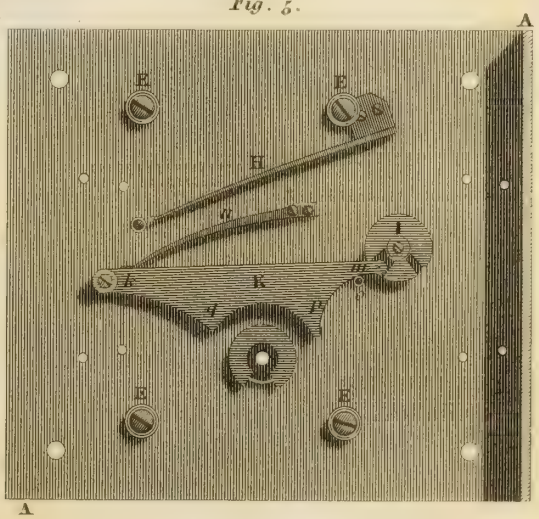


Fig. 5.



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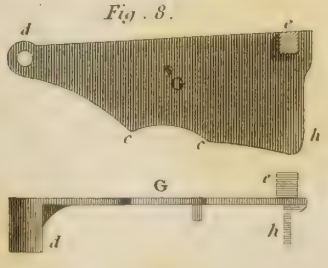
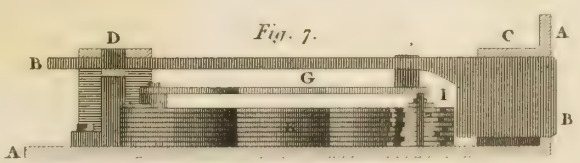
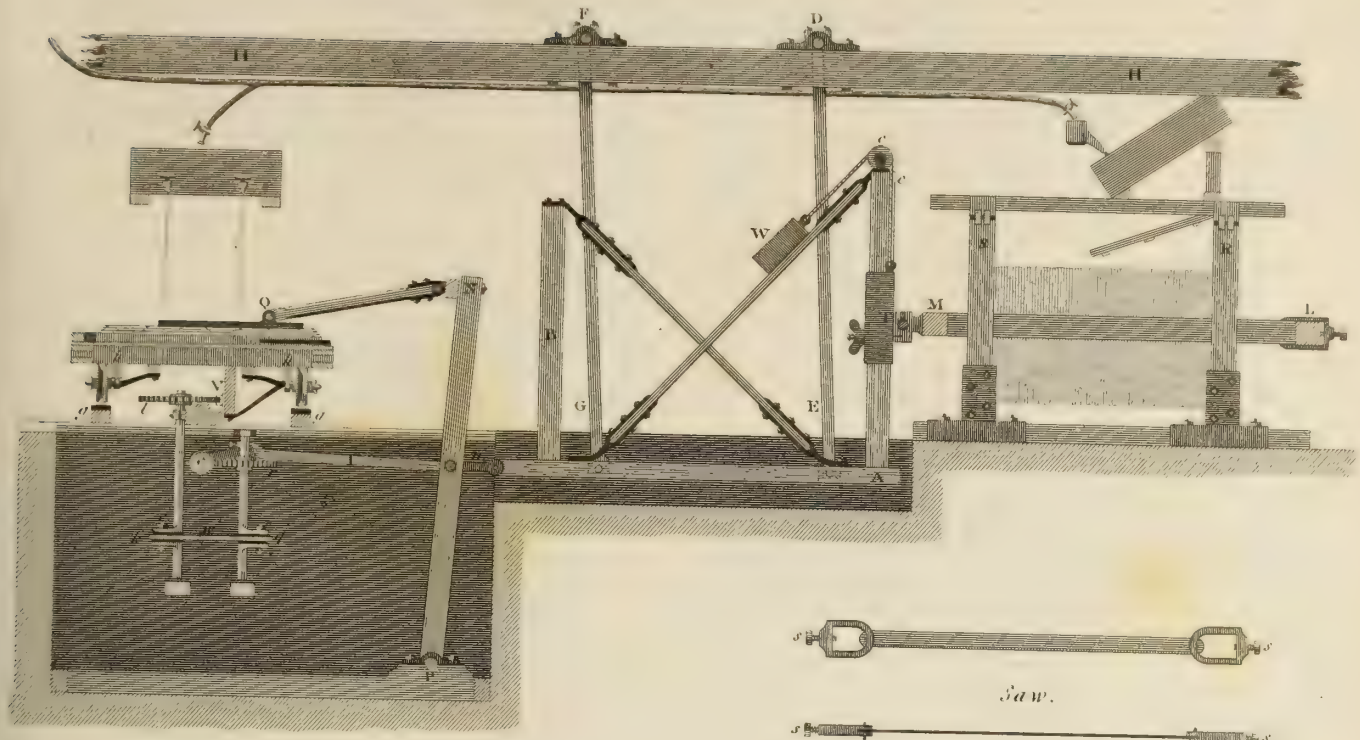


Fig. 7.



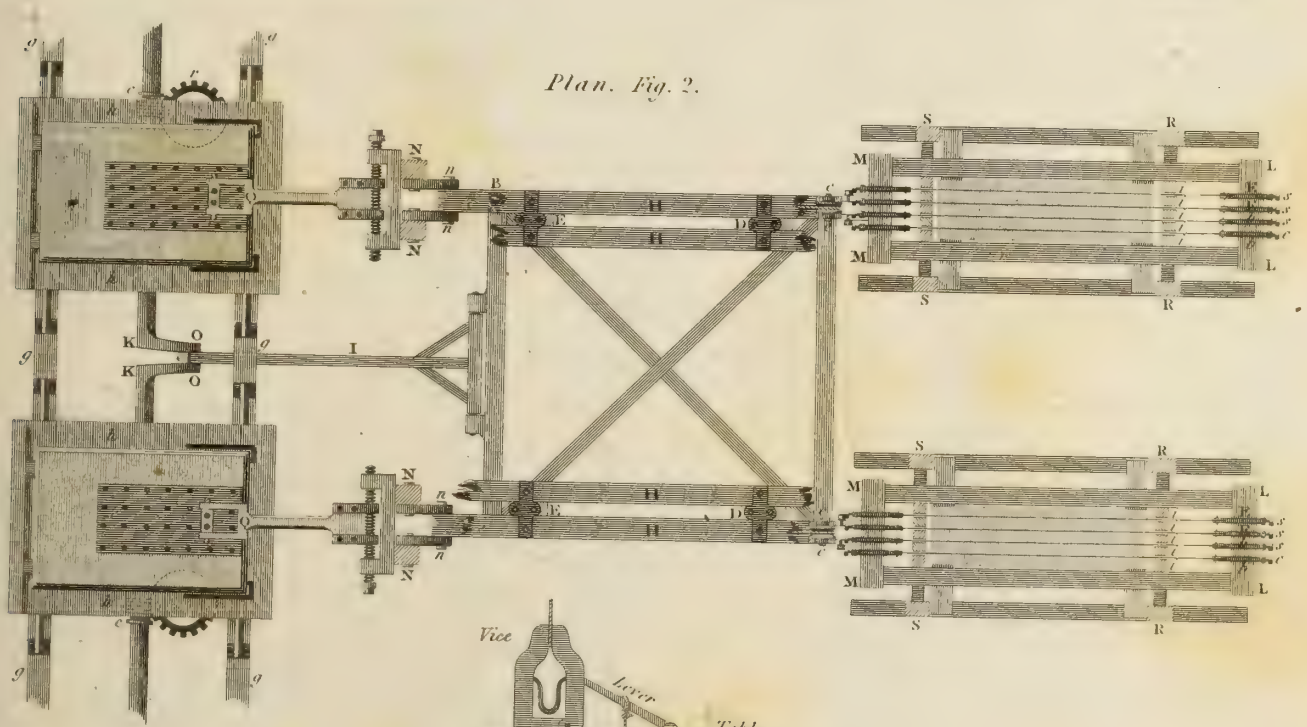
Farey Junr. delin. Published as the Act directs, 1813 by Longman, Hurst, Rees, Orme & Brown, Paternoster Row. Engraved by W. Lowry.

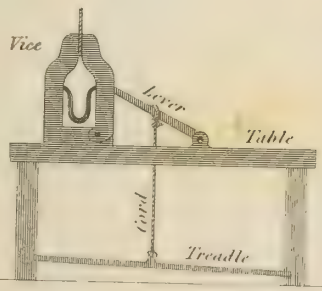
Elevation Marble Mill. Fig. 1.



Saw.

Plan. Fig. 2.





Marquetry. *Fig. 3.*

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MISCELLANY.

PERSPECTIVE MACHINES

Fig. 1. PLATE XXIV.

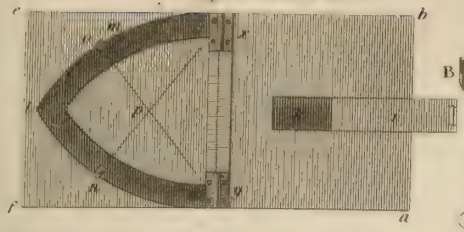


Fig. 3

Fig. 4.

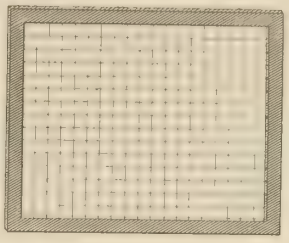
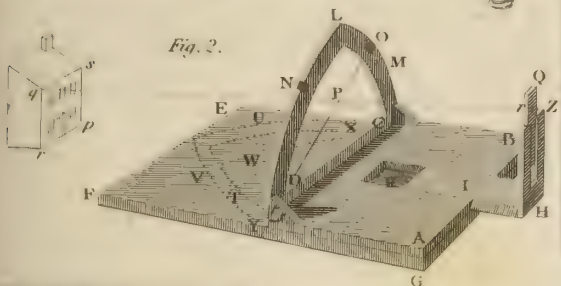
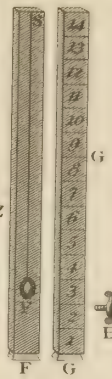


Fig. 5.

Fig. 2.





WATER SPOUT

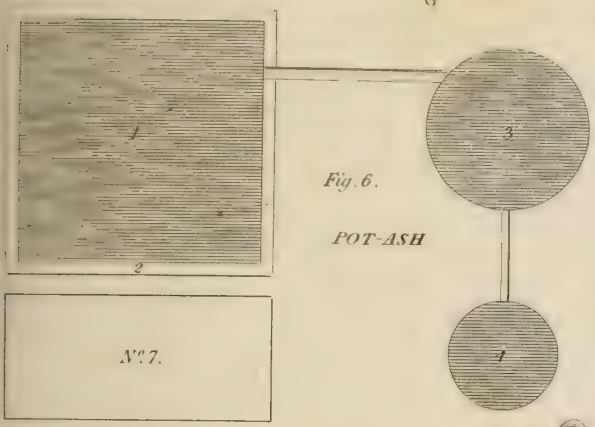


Fig. 6.

POT-ASH

No. 7.

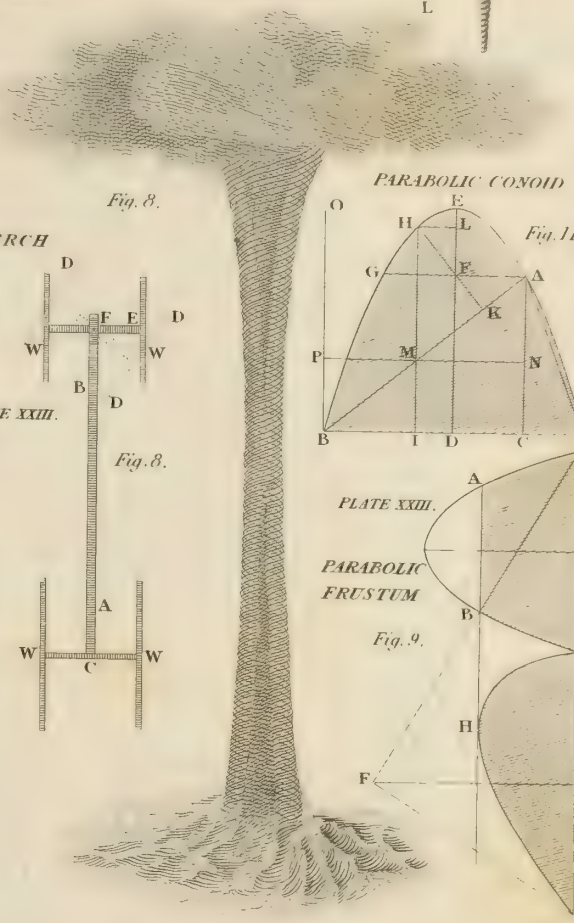


Fig. 8.

PARABOLIC CONOID

Fig. 11

PERCH

PLATE XXIII.

Fig. 7.

Fig. 8.

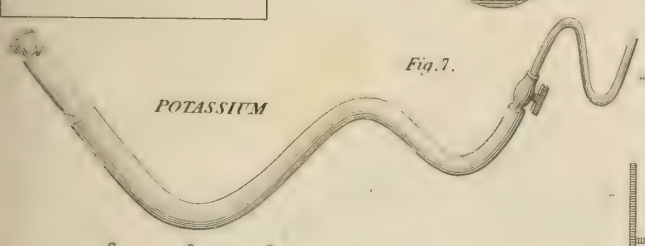


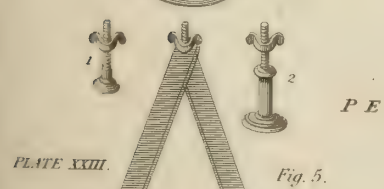
Fig. 7.

POTASSIUM

PLATE XXIII.

PARABOLIC FRUSTUM

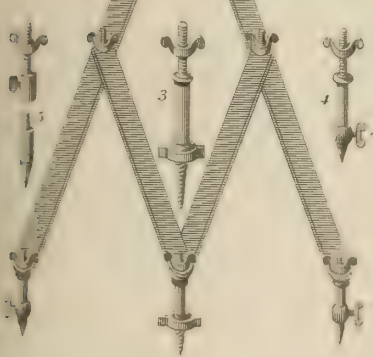
Fig. 9.



PENTAGRAPH

PLATE XXIII.

Fig. 5.



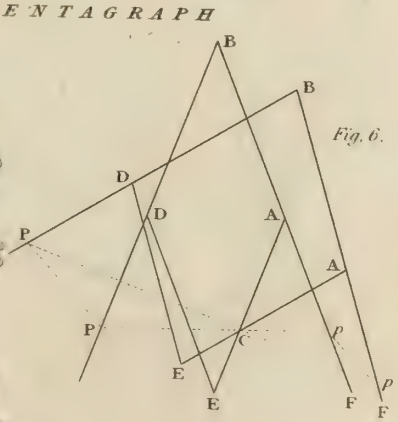


Fig. 6.

PARABOLIC CONOID

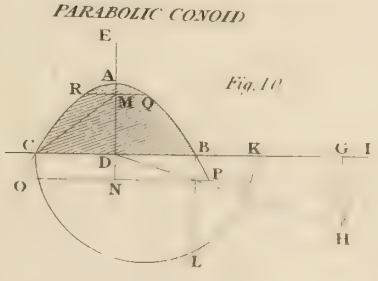


Fig. 10

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Fig. 2. CROWTH.

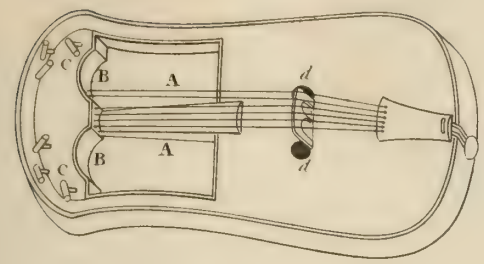


Fig. 1. ÆOLUS's Harp.

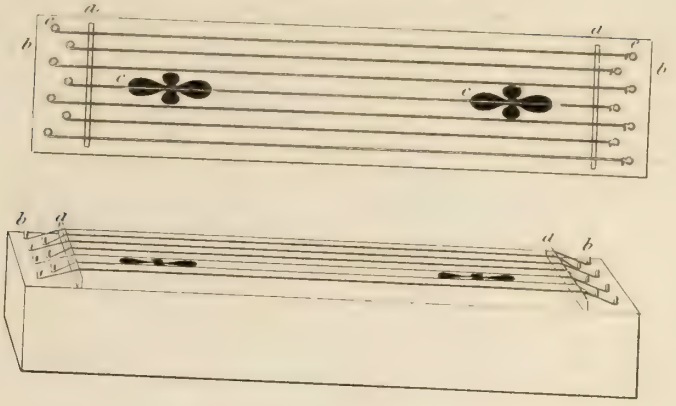


Fig. 3. FILTRATION.

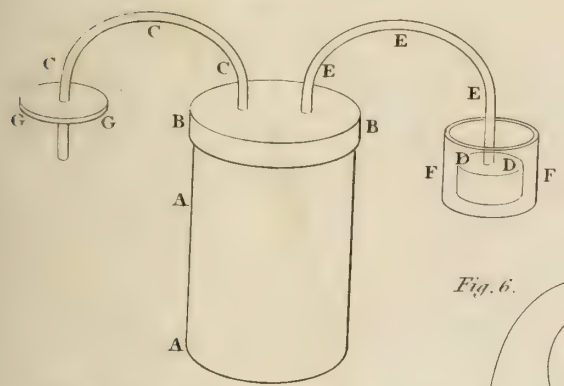
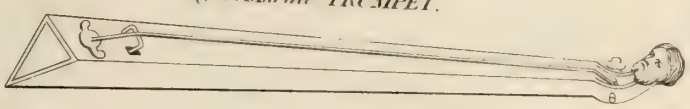


Fig. 4. Marine TRUMPET.



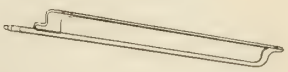
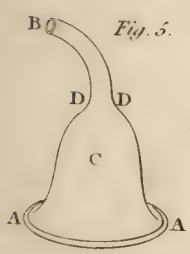
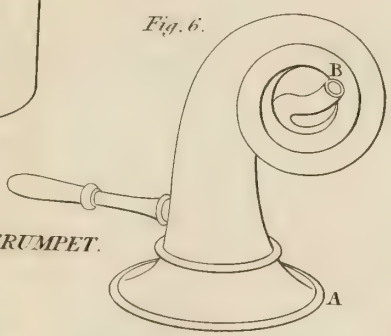


Fig. 5.



Hearing TRUMPET.

Fig. 6.



Speaking TRUMPET.

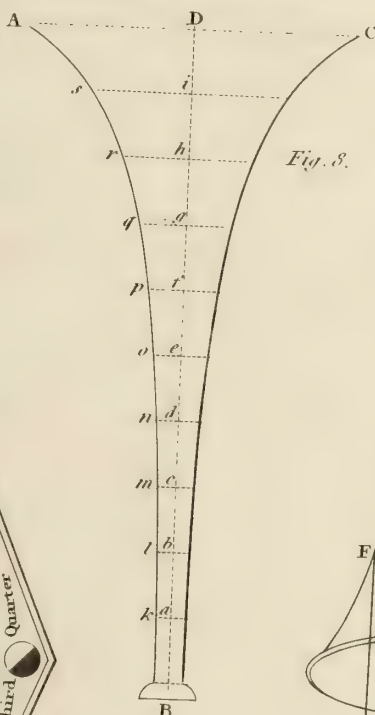


Fig. 8.

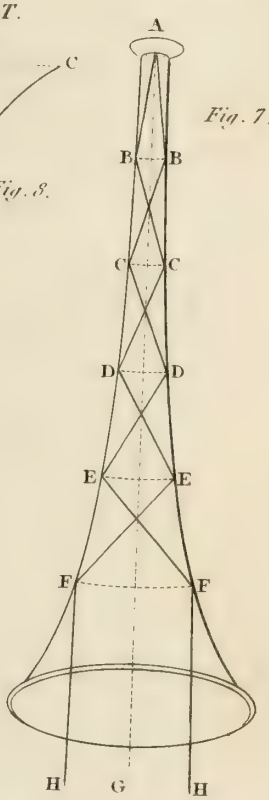
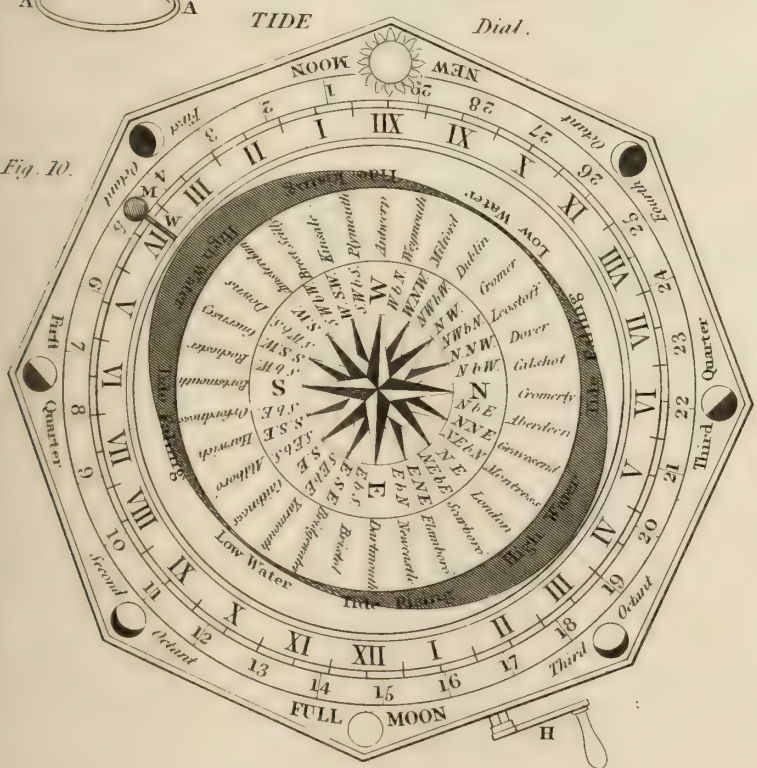


Fig. 7.

TIDE Dial.

Fig. 10.



VOICE

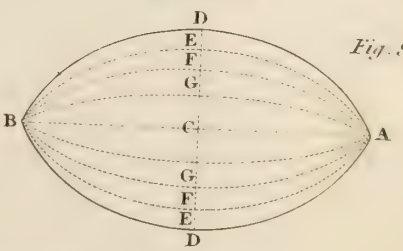


Fig. 9.

Published as the Act directs, 1819, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

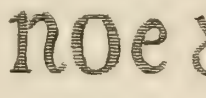
Lowry Sc

MONOGRAMS, &c.

used by the FRENCH Engravers

Wendel Reich

Jean Duvet or Duvet
2 Marks



Noel Garnier

Michael Lasne

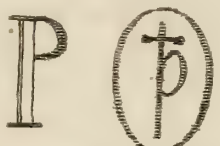
Leonard Gaultier

Pierre Woeiriot of Bois le duc
2 Cyphers.

The Wood Cuts
of P Woeiriot

Solomon Bernard
2 Marks

René Boivin



Jacques Perisin or Parsinus
2 Marks

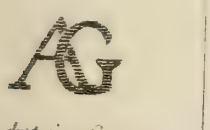
Francois Perrier
2 Cyphers

Pierre Brebiette

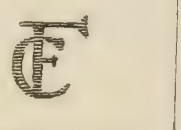
Jerome David
3 Cyphas

Pierre Duret

Stephan du Perac
3 Marks



Antoine Garnar



François Cheveau

Jean Couvay

Dominique Bariere

Sebastien Vouillamont

Pierre Lombart

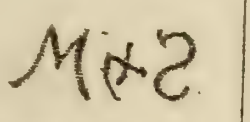
Jacques Stella

Nicolas de Larmissin

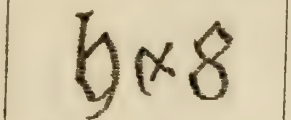
Published May 1st 1812 by Longman & Co

MONOGRAMS &c
used by the GERMAN Engravers

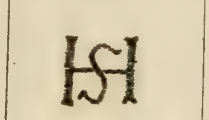
Plate I



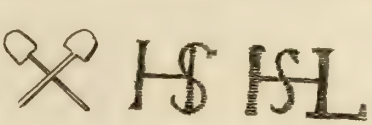
Martin Schoen



Bartholomew Schoen

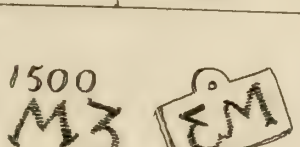


Sandrart's Incognymous Print of 1553

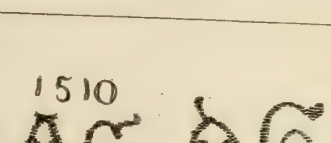


Hans Schaufflein Sen.r
3 Marks

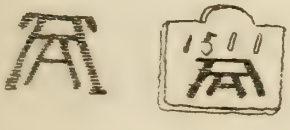
Hans Schaufflein Junr.
3 Marks



Martin Zagel
2 Marks

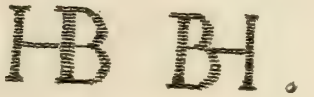


Albert Glockenton
2 Marks

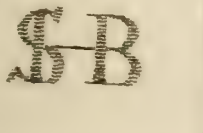


Albert Altdorfer
2 Marks

Albert Durer
2 Marks

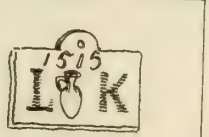


Hans Holbein
2 doubtful marks

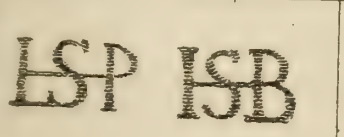


Sigismond Holbein

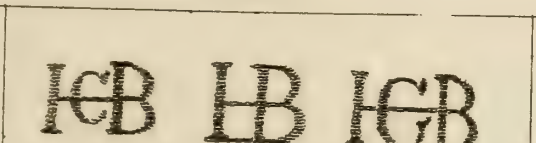
Lucas Cranach
5 Marks



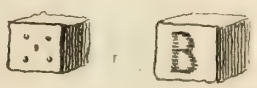
Lucas Kruger



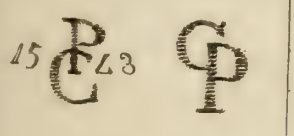
Hans Schaufl Behaim
his 1st Mark his 2nd Mark



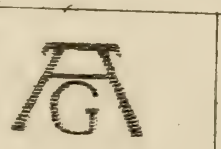
Burgkmair, Baldung & Bresang
of doubtful Authority



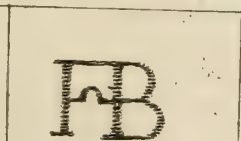
Bartholomew Behaim
2 doubtful Marks



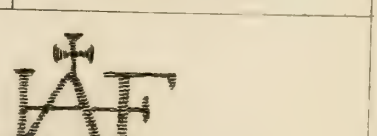
Gregory Penz
2 Marks



Henry Aldegrever



Hans Brosamer

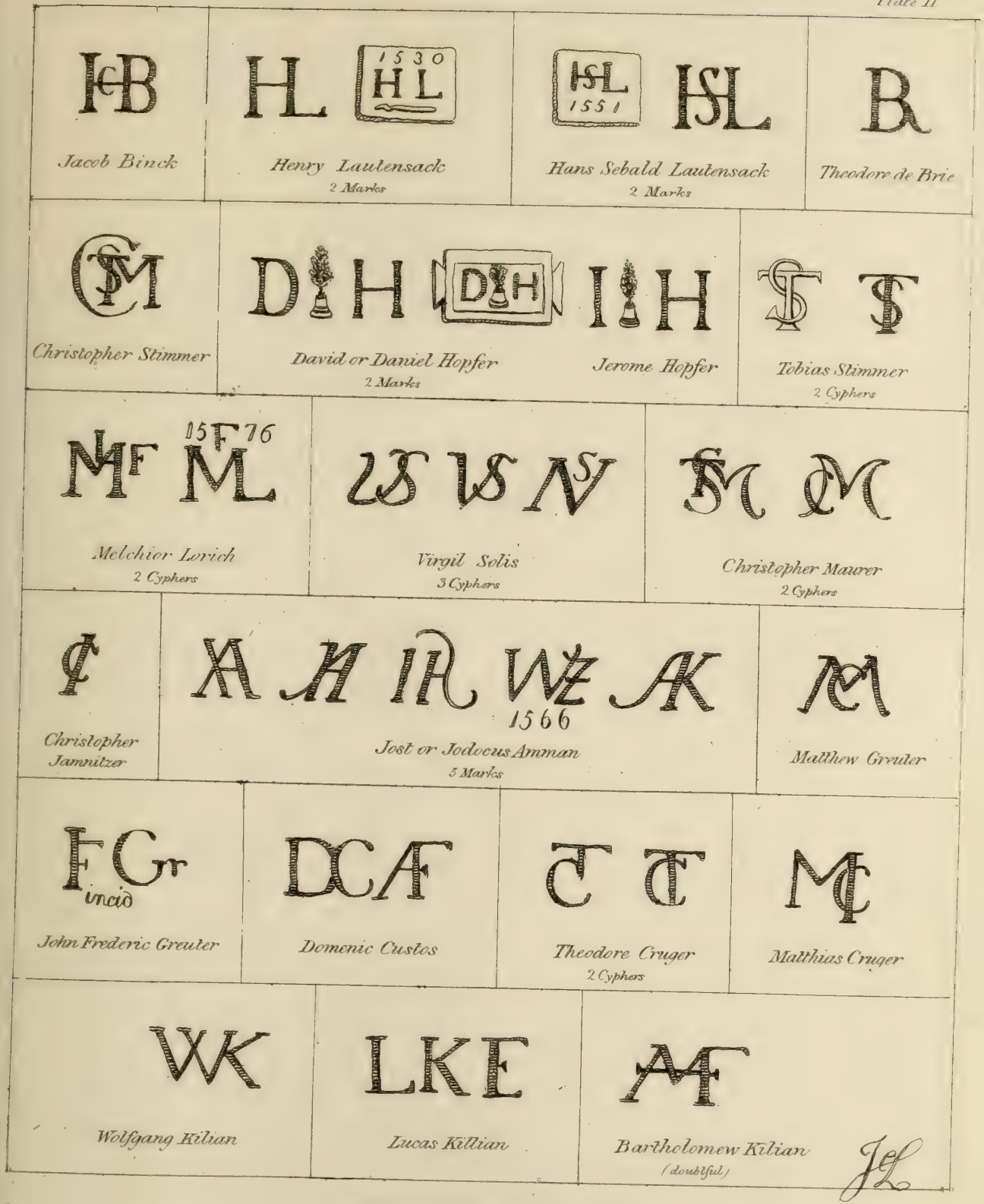


Augustin Hirschvogel

Published Sept.r 2. 1810 By Longman & Co.

MONOGRAMS, &c.

used by the GERMAN Engravers.



Jacob Binck

Henry Laulensack
2 Marks

Hans Sebald Laulensack
2 Marks

Theodore de Brie

Christopher Stimmer

David or Daniel Hopfer
2 Marks

Jerome Hopfer

Tobias Stimmer
2 Cyphers

Melchior Lorich
2 Cyphers

Virgil Solis
3 Cyphers

Christopher Maurer
2 Cyphers

Christopher Jamnitzer

Jost or Jodocus Amman
5 Marks

Matthew Greuter

John Frederic Greuter

Domenic Custos

Theodore Cruger
2 Cyphers

Matthias Cruger

Wolfgang Kilian

Lucas Killian

Bartholomew Kilian
(doubtful)

Published 4th Nov. 1810. by T. Longman & Co

MONOGRAMS, &c.

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Plate III.

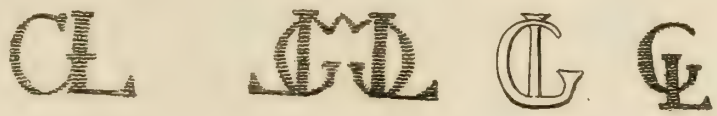
Matthew Merian
5 Marks

Christopher Jegher

Wenceslaus Hollar

The mark used by Hollar at Prague

John William Baur

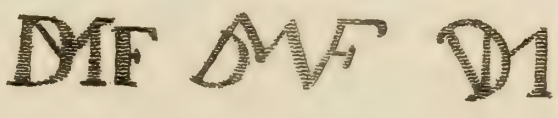


Gerard Laur fec
4 Cyphers

John Ulric Kraus

Andrea Meyer
2 Marks

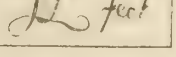
John James Thurneysen



Dirick Meyer
3 Marks

Rodolph Meyer

Adrian Van Ostade
2 Marks



London Published 5th Oct.r 1810 by T. Longman & C.o

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Plate I.

John Collaert

Jerome Bos or Bosche
2 Marks

Jacob Bessius

Henry Goltzius

Peter Coeck

Walter van Afsen

Lucas Jacobs

Adrian Collaert

Cornelius Metensis

Cornelius Bos
4 Marks

Martin Hemskereck

Peter Breughel

Crispin de Passe

Dietrich van Staren

Henry van Cleef

William de Passe

Dirk Volkart Coornhaert
3 Cyphers

Francis Babylone

Crispin vanden Broecke
3 Cyphers

Jerome Cock
2 Cyphers

Martin van Cleeve

Magdalen de Passe
2 Cyphers

Published June 1st 1812 by T. Longman & C. Lenden

MONOGRAMS, &c.

used by the Engravers of the LOW COUNTRIES.

Plate II.

Simon Passe — *Christopher van Sichem* — *Hans or John Bol* — *Cornelius van Sichem* — *John Sadeler*

Philip Galle — *2 Marks*

Cornelius Cort

Nicholas de Bruyn — *2 Marks*

Assuerus Londersel — *2 Cyphers*

Jerome Wierix

Abraham de Bruyn — *3 Marks*

Zachary Dolendo — *Paul Moreëlse* — *Karl van Sichem* — *James Matham* — *James de Ghein the elder*

John or Hans Saenredam — *2 Cyphers*

Bartholomew Dolendo — *3 Marks*

William Saenredam

Henry Hondius

Abraham Bloemart

Published June 4th 1812 by T Longman & Co London.

MONOGRAMS &c.
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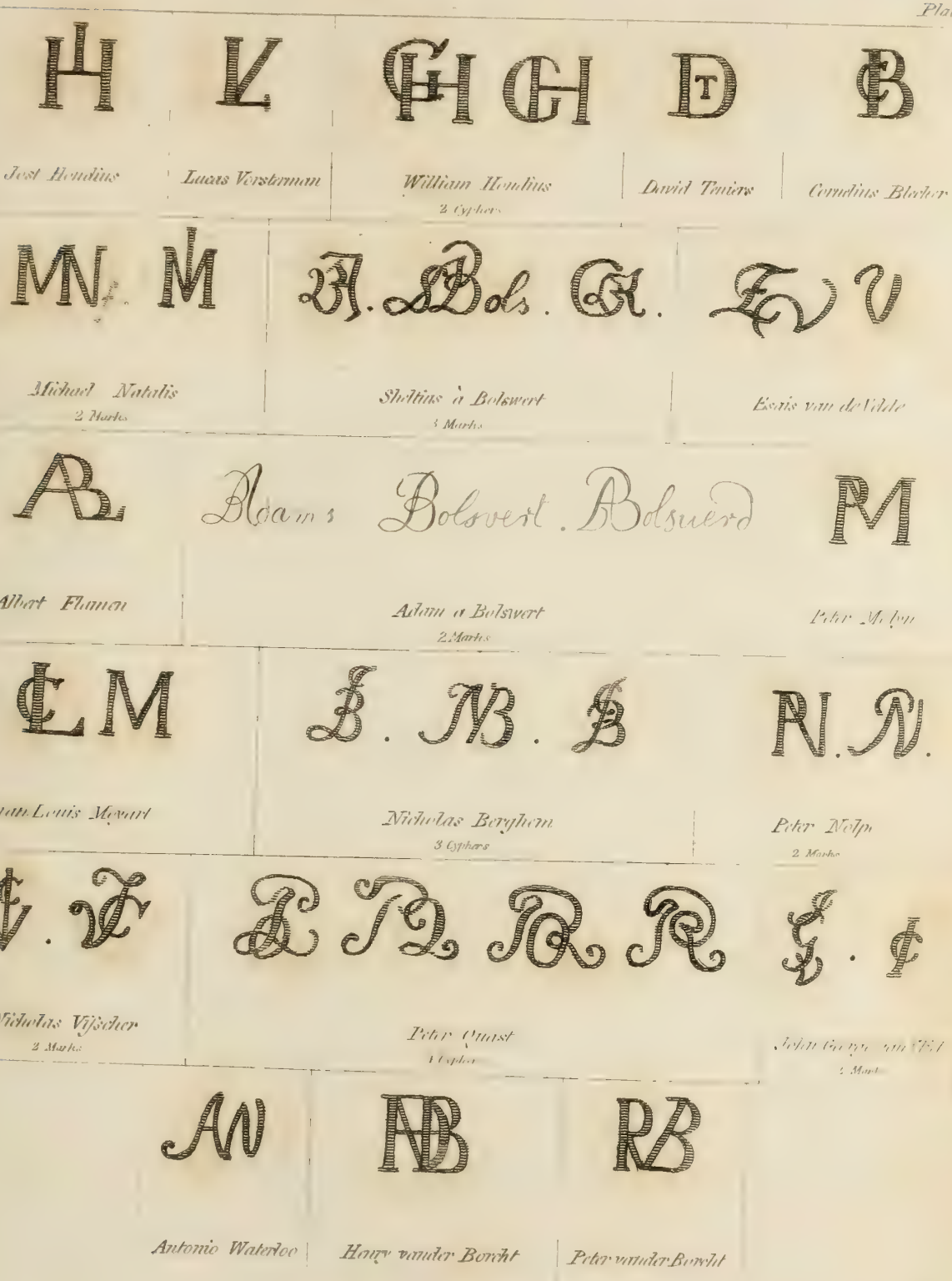


Jost Houdius — Lucas Vorsterman — William Houdius, 2 Ciphers — David Teniers — Cornelius Bloeker

Michael Natalis, 2 Marks — Sholtius à Bolswert, 3 Marks — Essais van de Velde

Albert Flamen — Adam a Bolswert, 2 Marks — Peter Molyn

Christian Louis Mayart — Nicholas Berghem, 3 Ciphers — Peter Nolpe, 2 Marks

Nicholas Vijscher, 2 Marks — Peter Quast, 1 Cipher — John Georg[illegible] van Vliet, 1 Mark

Antonio Waterloo — Henry vander Borcht — Peter vander Borcht

Pub.d April 6.1812 by T. Longman & C.o

MONOGRAMS &c.

used by the Engravers of the LOW-COUNTRIES.

Plate IV

Theodore van Kessel

Abraham Genoels

Herman van Swanevelt

John de Bischeper-Episcopius

Lewin Cruyl

Bartholomew Breenbergh

John van Somer

James van den Hayden
3 Marks

Robert van Audenaerde

A.F.Bargas

John van Hugtenbourg

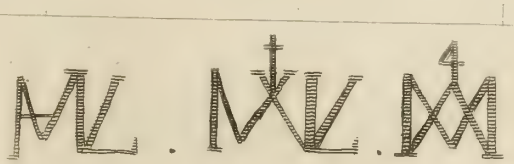
Peter van Bleeck

William Butenweg

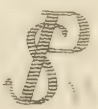
John van den Bruggen

William de Leeuw

John van Londerseil



Herman Muller
3 Marks



Peter Serwouters

London Pub.d May 1 1812, by T. Longman & C.o

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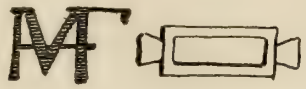
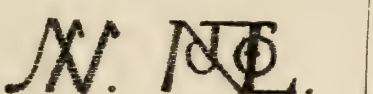
Plate. I.

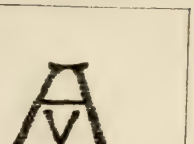
I. Ant. de Brefse



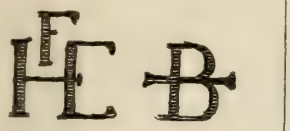
Andrea Mantegna



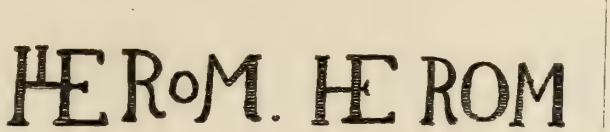
Nicolas da Modena
2 Marks



Agostino of Venice



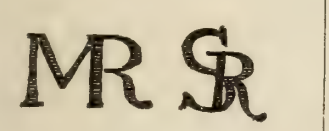
Dominico Beccafumi
of doubtful Authority



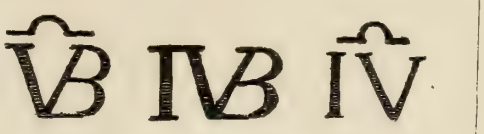
Jerome Mocetto
2 Marks

Lee Davis or
Lion Davin

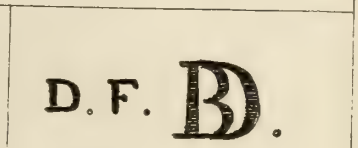
Marc Antonio
4 Cyphers and 3 Marks



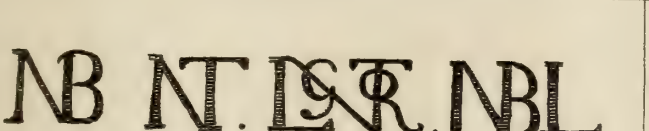
Marc of Ravenna
2 Cyphers



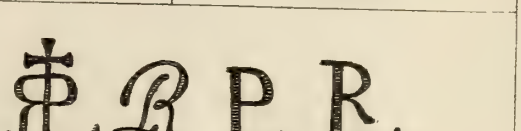
Julio Bonasone
3 Marks



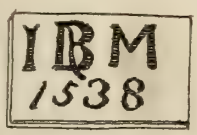
Dominic Barbiere
2 Marks



Nicolas Beatrice of Lorraine
4 Cyphers



Lucas Penni
4 Marks



Jean Baptisti Ghisi

George Ghisi of Mantua
2 Marks

Adam Ghisi

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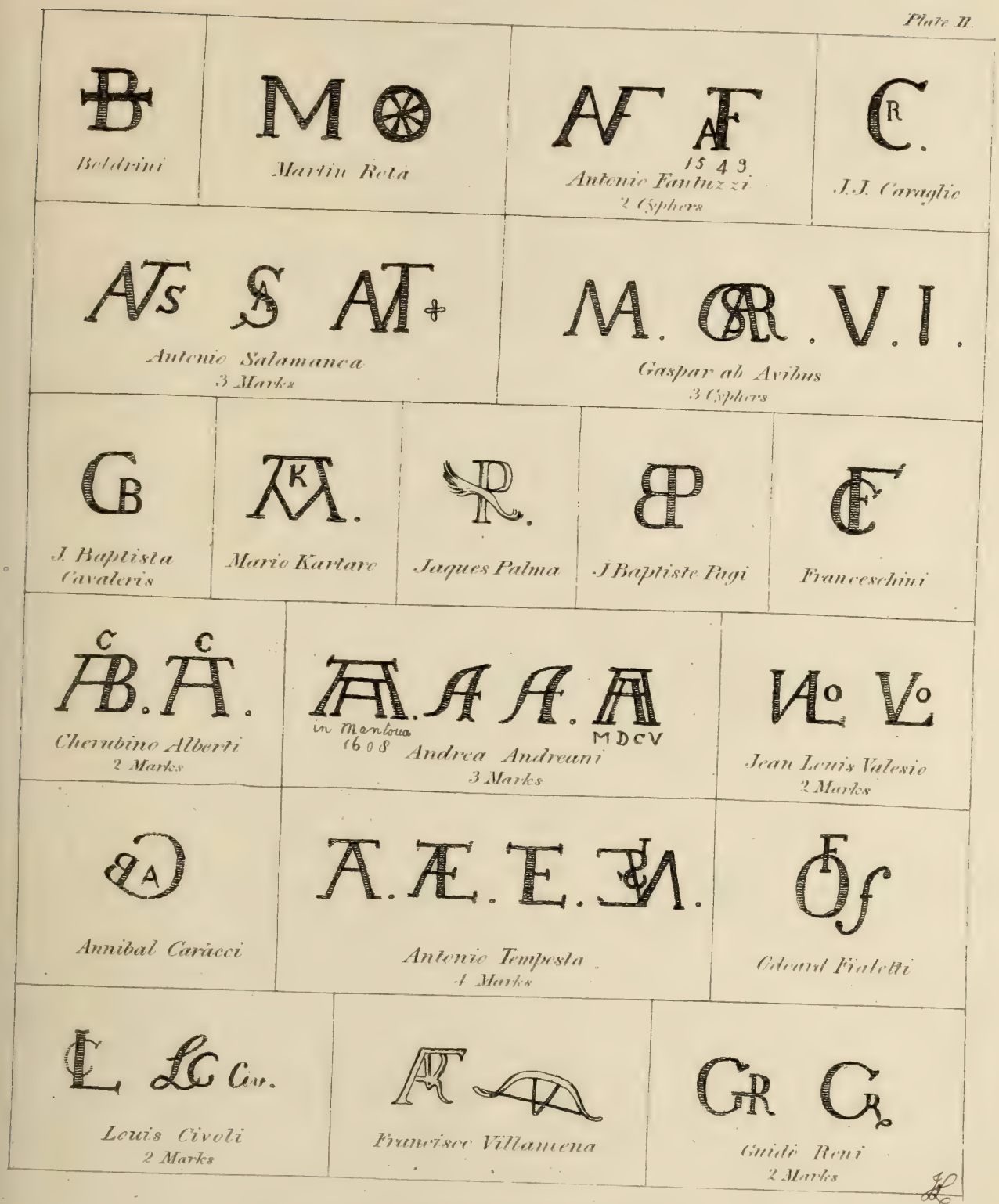

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Alexander Badili

Joseph Ribera / l'Espagnolet
3 Marks

Raphael Sorarnmezi

Lucas Chamberlanus

Horace Borgiani
4 Ciphers

Alexander Algardi

Pietro Testa

Gioseffe Marie Metelli
4 Marks

Salvator Rosa

Antonio Francisco Lucini

Remigio Cantagalina

Stefano Della Bella
2 Marks

Jaques Callot

Julio Cesario Venenti

Benedetto Castiglione
2 Ciphers

Giacomo Ballista
Galestrucci

Antonio Maria Zanetti

Dominico Maria Benavera
2 Ciphers

Antonio Balestra

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MODERN TIME-TABLE.

One Semibreve ..... Rests or characters for Silence.

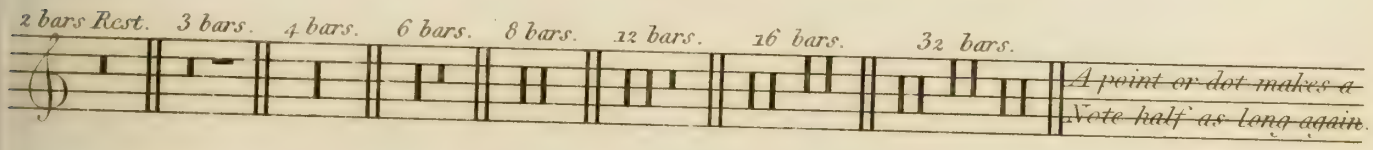
2 Minims .....

4 Crotchets .....

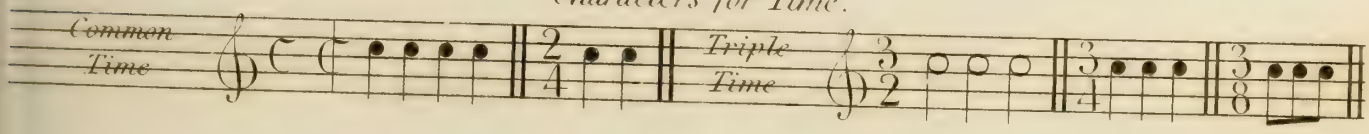
8 Quavers .....

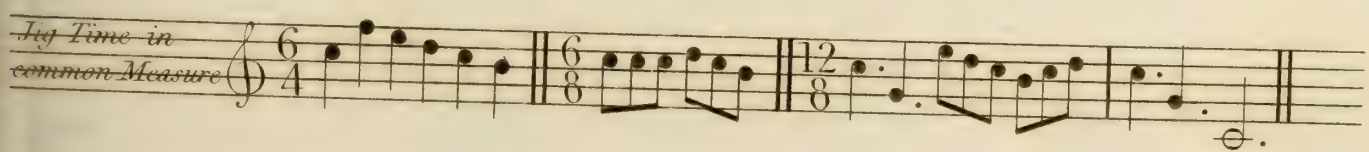
16 Semiquavers .....

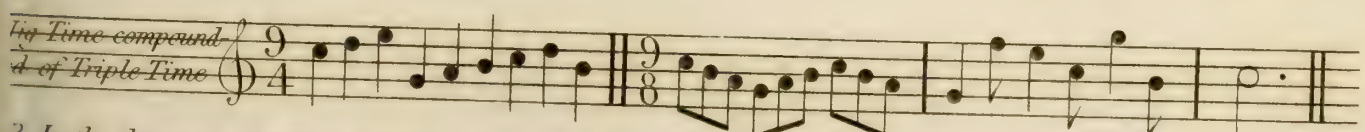
32 Demisemiquavers .....



Characters for Time.







3. In the characters for Time which used to be called the Moods or Modes, where Figures are used, the upper Figure tells how many Notes there are in each Bar, and the under Figure tells of what kind: $\frac{2}{4}$ implies 2 Crotchets or Notes so called in the Time Table $\frac{3}{2}$ three Minims $\frac{3}{4}$ three of the 4 Crotchets in the Time Table that are equal to one Semibreve &c.

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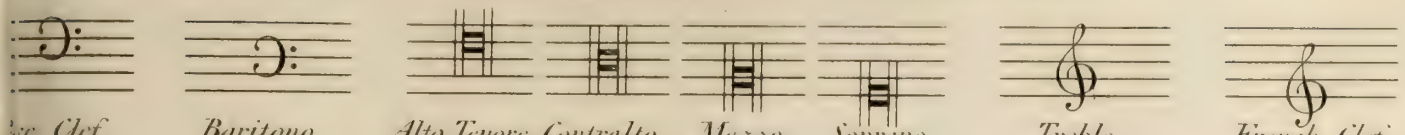
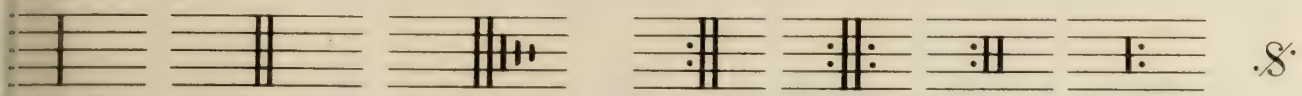
MUSICAL CHARACTERS.

GRACES AND MARKS OF EXPRESSION.

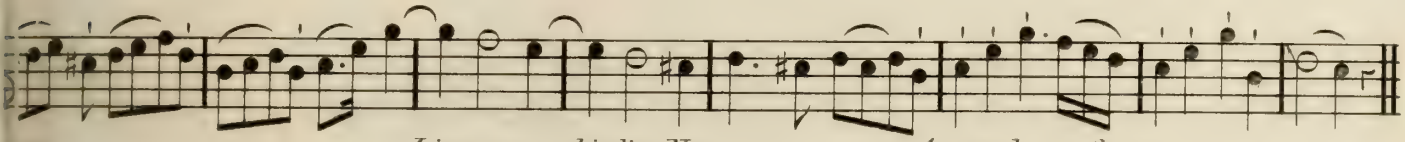


...ve Clef. Baritono. Alto Tenore. Contralto. Mezzo-Soprano. Soprano. Treble. French Clef.



...ingle Bar. Double Bar. Termination. Repeats and Marks of Reference. 8

A Flat, ♭. Sharp, ♯. Double Sharp, ×. Natural, ♮. Point or Dot, . Double Dot, ..



...ar. Ligatures or binding Notes. Accented or Staccato.

...pizzato with the vibration of one Bow. A Pause and final Mark of a Movement.

A Shake. Continued Shake. A Beat. A Trill. Terzini, or Triplets.

...ppoggiature. The same as Spizzato. A Chord swept or Arpeggiod. Crescendo. Deminuendo. Swell.

...Messa di voce. sf. Sforzando. rf. Rinforza. f. Forte. ff. Fortissimo. p. Piano. pp. Pianissimo.

A Trill on the second part of a Note instead of a shake at the beginning. A Trill, turned from a Sharp.

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ARPEGGIO.

1 Common Arpeggio

2

3 Em. Bach

4

5

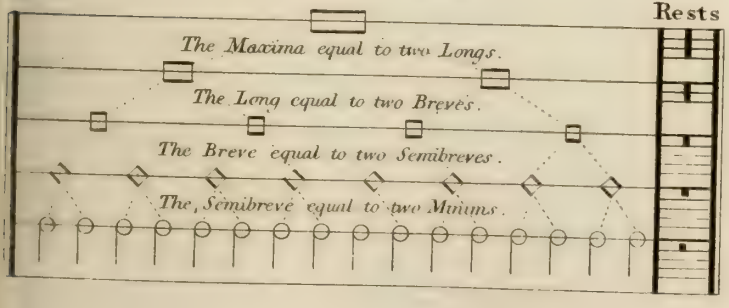
6

7

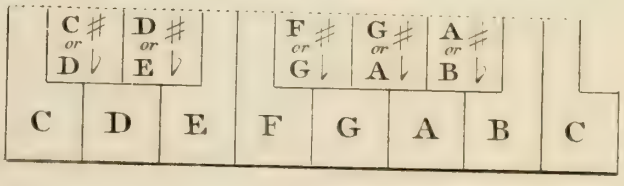
8

9

Ancient Musical Characters, of the 14th and 15th Centuries.



Arrangement of the Set of Keys, on Key'd Instruments.



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Engraved by Wilson Lowry

THOROUGH BASE, OR ACCOMPANIMENT.

Table of Intervals.

I.

Flat Scale

Unison 2 2 3 3 4 5 5 6 6 7 7 8 9 9 10

Base

Sharp Scale

Unisons 2 2 3 3 4 5 5 6 6 7 7 8 9 9 10

Base

II *Semitones is each betweed.*

a Major or flat 2d *is one semitone above the base*

a Major or whole 2d *is two semitones above the base.*

a Minor or flat 3d 3

a Major or sharp ..... 3d ..... + 4

— 4th — 5

a Major or sharp 4th 6

a ..... 5th ..... + 7

a Minor or flat 6th 8

a Major 6th 9

a Minor or sharp 6th 10

a flat ..... $\flat$7th 10

a Major or sharp 7th 11

a Octave or ..... 8th ..... + 12

a flat ..... $\flat$9th 13

a Major or sharp 9th 14

NB. The figures to which a + is prefixed are these which compose the 3d. 5th *&* 8th *or common chord Major.*

None but integers are used in figuring a base, as the 10th *is but the octave of the* 3d. *the* 11th *of the* 4th. *the* 12th *of the* 5th *&c.*

A common or perfect Chord is composed of the $\frac{8}{3}$ *above the base & may be played three several ways*

III. *Harmonical circle Modulating by* 5ths

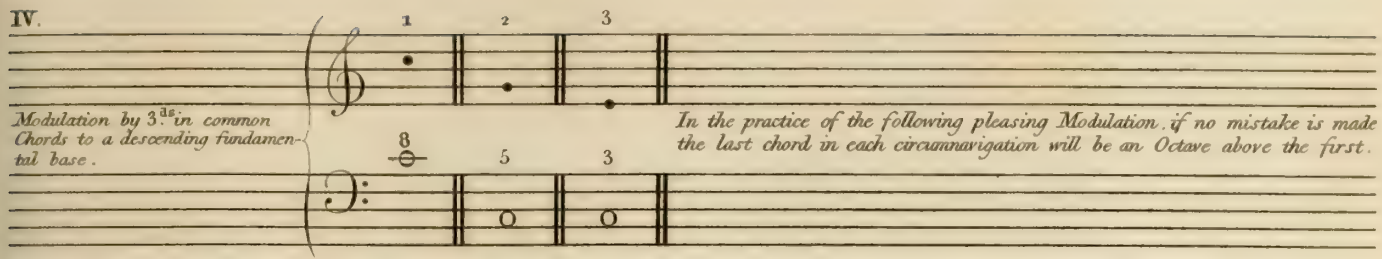
The common chord major and minor in all the 12 *semitones in the Octave, should be practiced upwards and downwards in the following manner all Clefs known all over the Instrument.*

NB. In this example in which the Base rises by 5ths. *the* 5th *of the last chord becomes the base of the next.*

MUSIC.

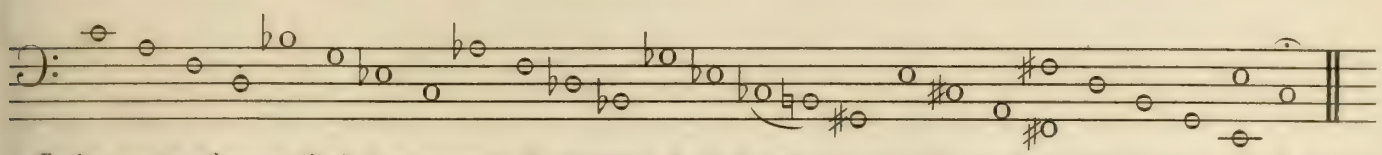
THOROUGH BASE.

IV.



Modulation by 3.ds in common Chords to a descending fundamental base.

In the practice of the following pleasing Modulation if no mistake is made the last chord in each circumnavigation will be an Octave above the first.



Further exercise of common chords in accompanying the Hexachords in all the keys, major and minor to their fundamental bases. In the practice of which dots are placed on the notes in the treble that are to be played with the little finger; and though only the first of the Hexachords is written backwards, each of them is intended to be practiced backwards as well as forwards.— Italian students in singing are long confined to the Hexachords in beginning to Solfeggiar; *but chiefly in keys best in tune, as* C.F.D.G.

V.

See Plate IV. for the remaining Keys.

Published as the Act directs, Dec.r 1. 1804, by Longman, Hurst, Rees & Orme, Paternoster Row

THOROUGH BASE.

DISSALLOWANCES IN THOROUGH BASE.

No two 5ths or two 8ths must succeed each other, rising or falling together, diatonically.

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THOROUGH BASE.

CARDS.

The 3d. 5th & 8th. singly or together imply the COMMON CHORD.

The Chord of the 6th. 8 6	is common Chord to the 3d. below the Base.
6 4	Ditto, to the 5th. below.
7 7 3 7 5	is added to the Common Chord.
6 5	Chord of the 7th. to the 3d. below the Base
6 4 3	Ditto to the 5th. below.
4 2	Common Chord to the Note above the Base
2 7	Ditto to the Note below.
4	taken instead of the 3d.
9 9 3 9 5	instead of the 8th.
9 4	are Sounds of the preceding Chord and always in the Hand.
9 7	Ditto Accompanied by the 5 3
5 2	Accompanied by the Octave of the 2d. or of the 5th.
♭6 4 2	a new combination

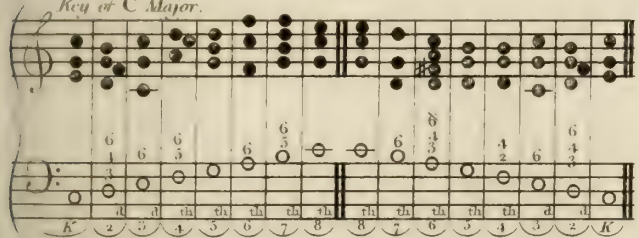
In general the Use of Figures in Accompaniment, is only to express such Sounds as differ from the COMMON CHORD.

Example in Notes.

Fundamental Base

La Regle de l'Octave, or a rule for accompanying each sound of the Musical Scale, without figures, ascending and descending.

Key of C Major.



Ascending. *Descending*

Key of A Minor.

Ascending. *Descending.*

1. *An Accidental ♯ note in the base is accompanied by the 6 5 & changes the Key, generally, to the half-note above such sharp.*
2. *An Accidental flat note is generally accompanied by a 4 2 & changes the Key to the 4th. below such flat.*
3. *To the 5th. of a Key is repeated at a close, two Chords are generally played 6 5 4 3 & sometimes the 7th. with the Common Chord.*
4. *When the base moves per saltum a 3d. 4th. 5th. or 6th. common Chords will do*
5. *When the base rises a 4th. & falls a 5th. alternately & the contrary, each note may be accompanied by the chord of the 7th.*

In Syncopated or binding notes the 4 2 are played to the last part by Anticipation.

Slow notes of this kind may be thus accompanied

Suspension

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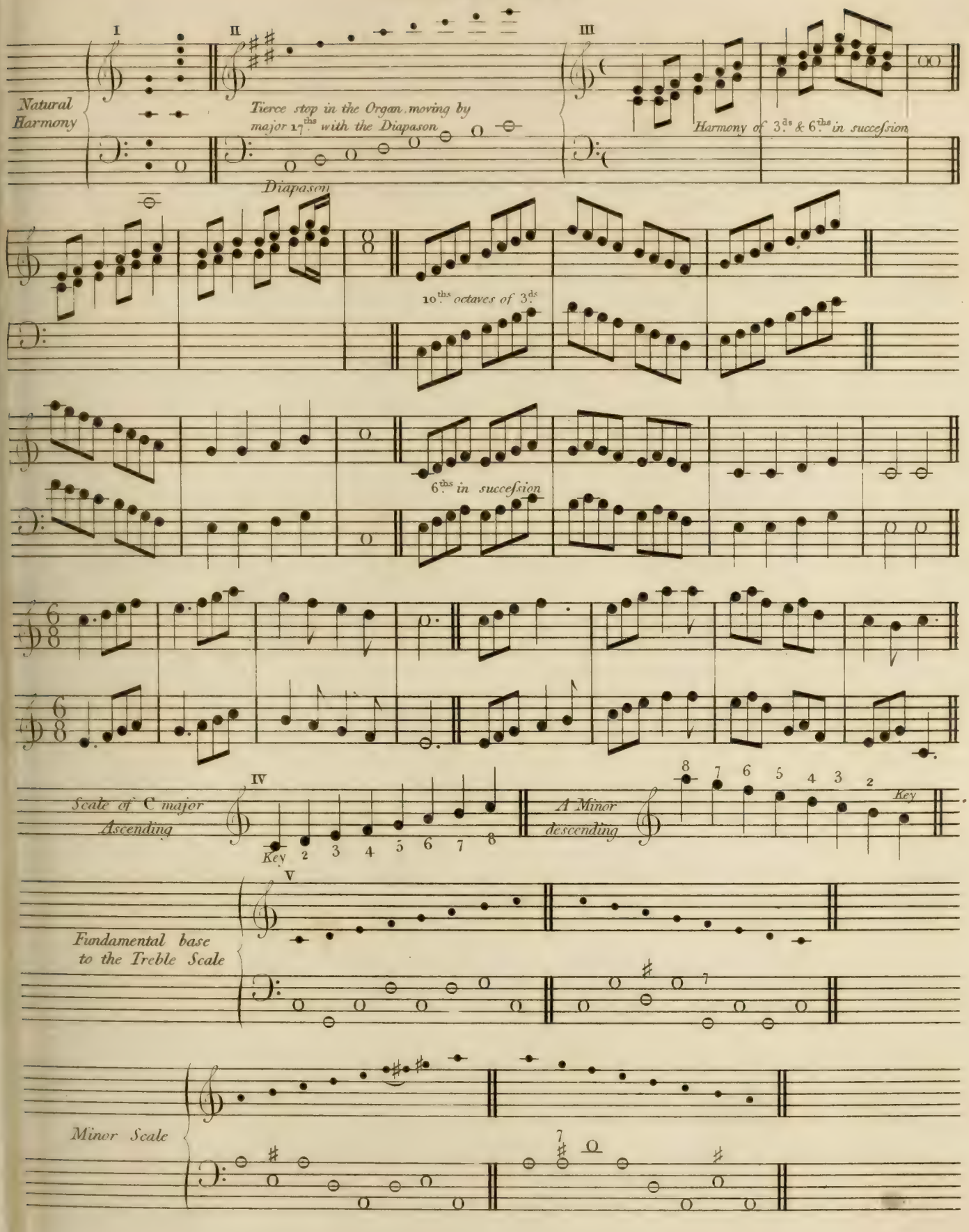
MUSIC.

COUNTERPOINT.



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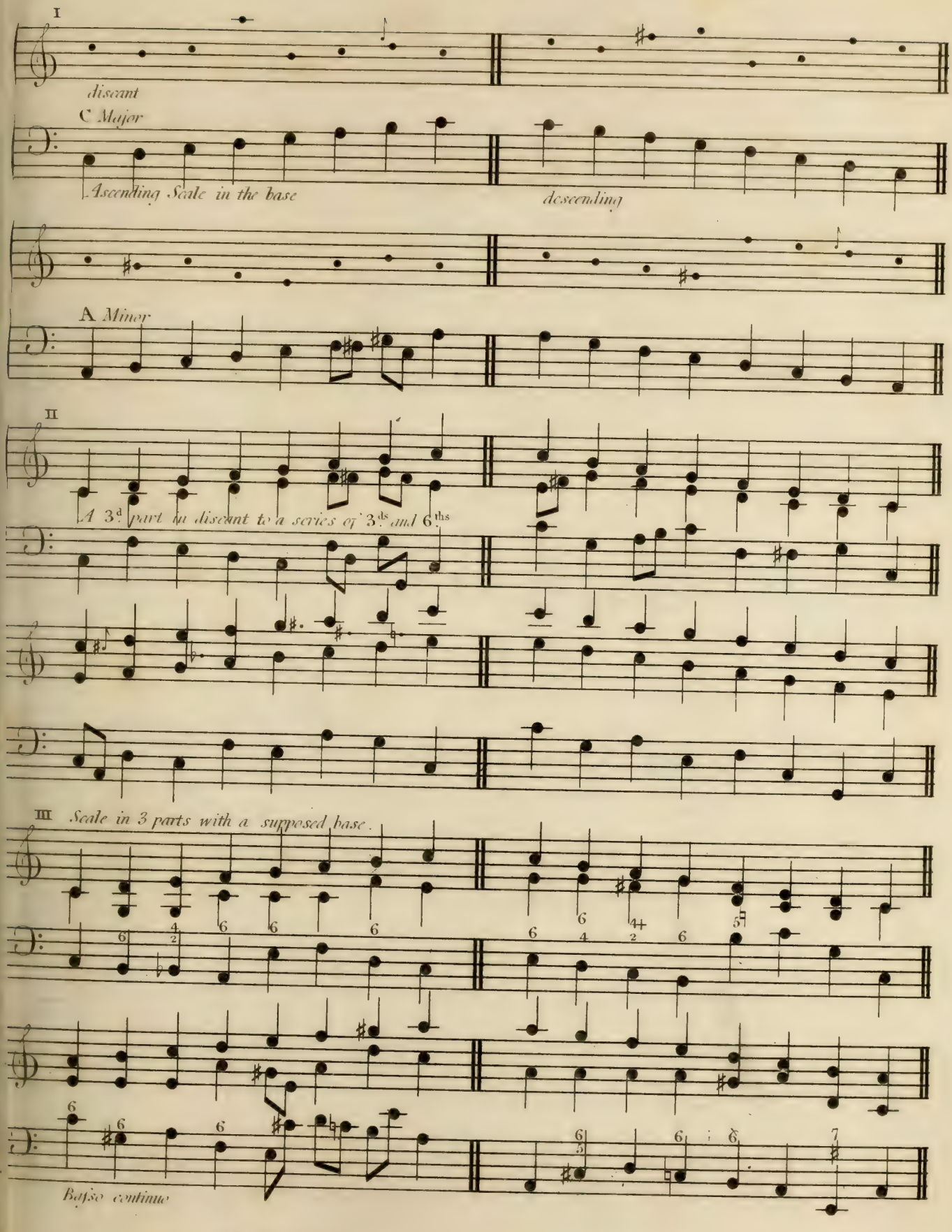
COUNTERPOINT.



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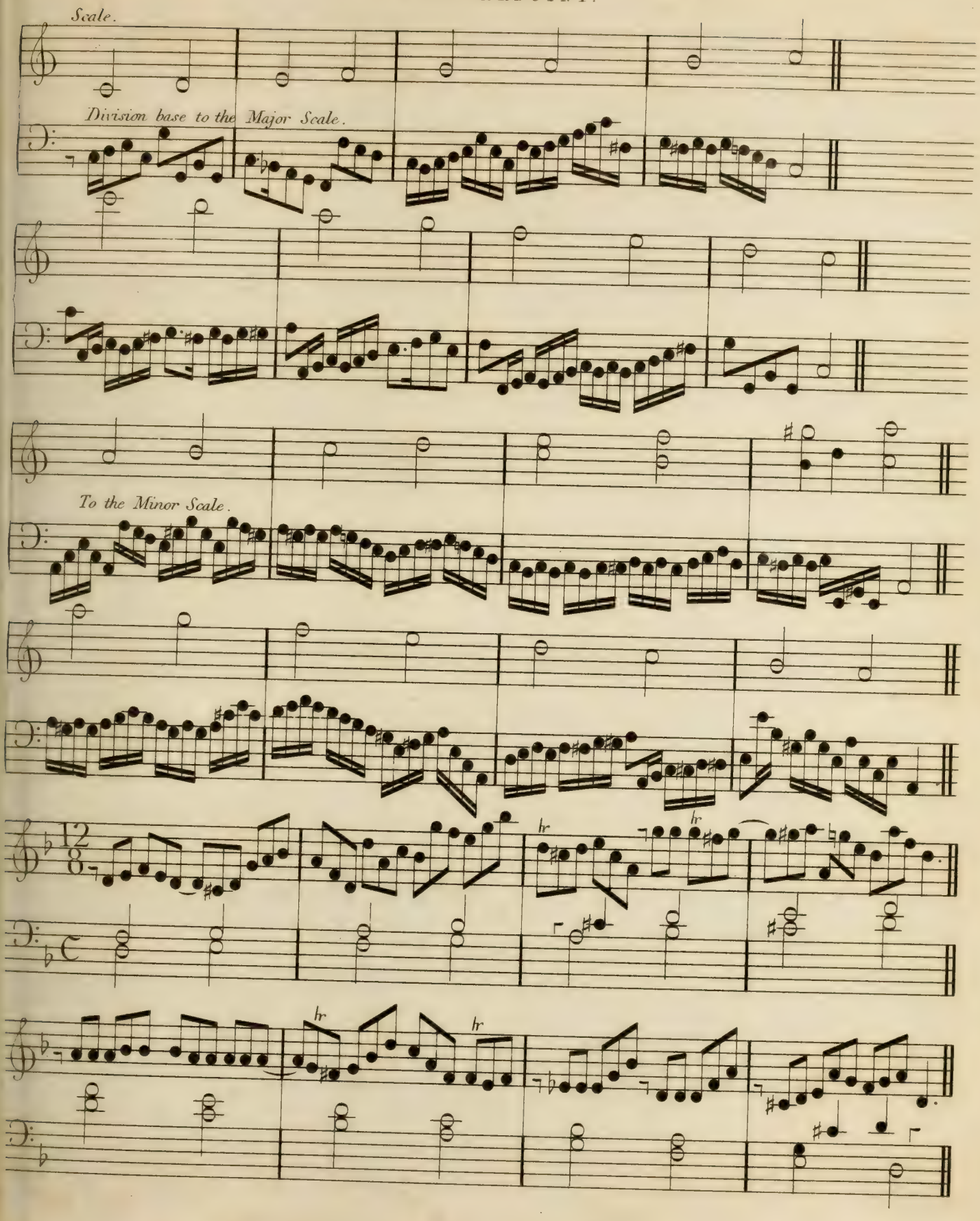
COUNTERPOINT.



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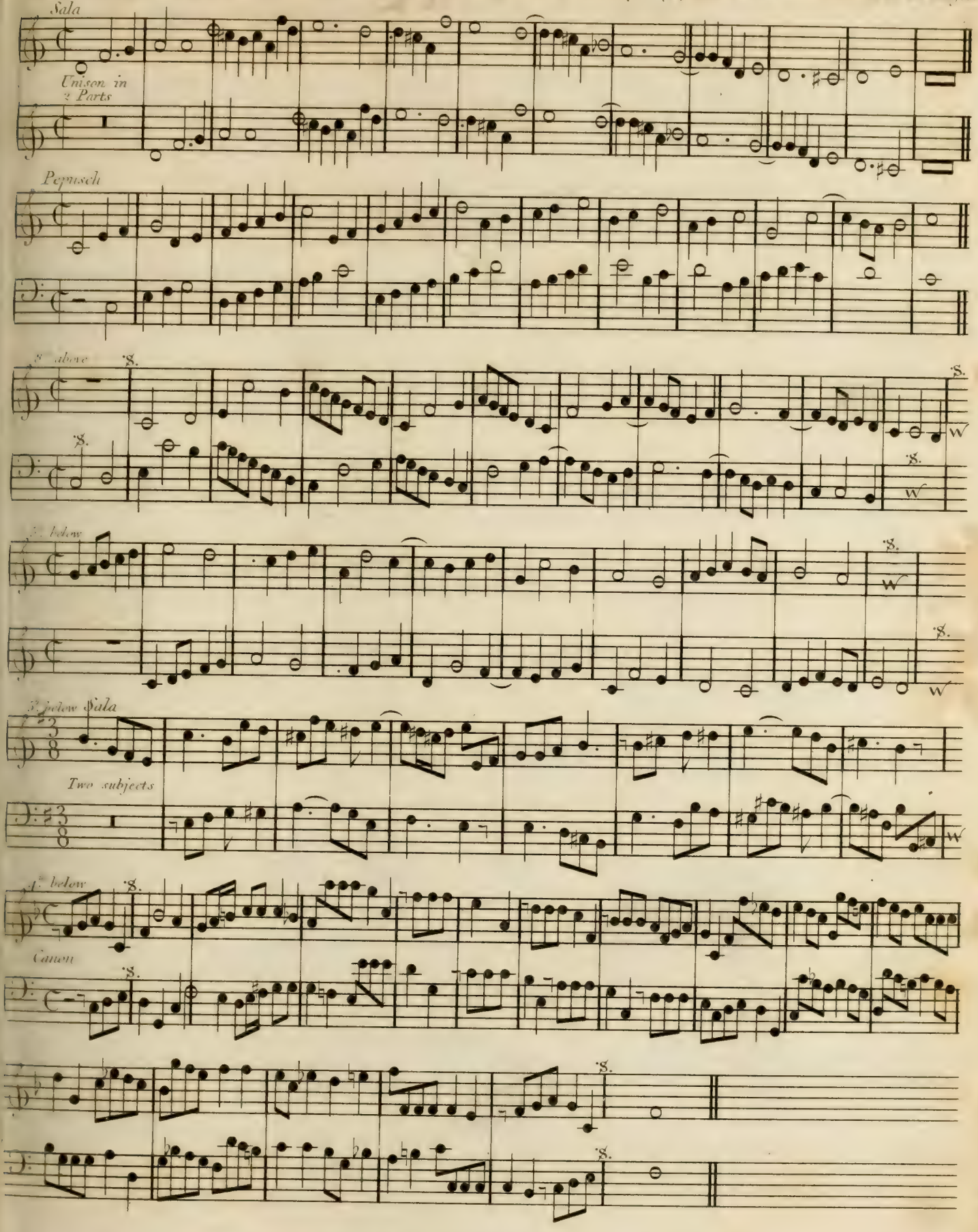
Answers to regular Fugues must be in the Unison the 8th. 5th. or 4th. in order that they may proceed in the same intervals as the subject.



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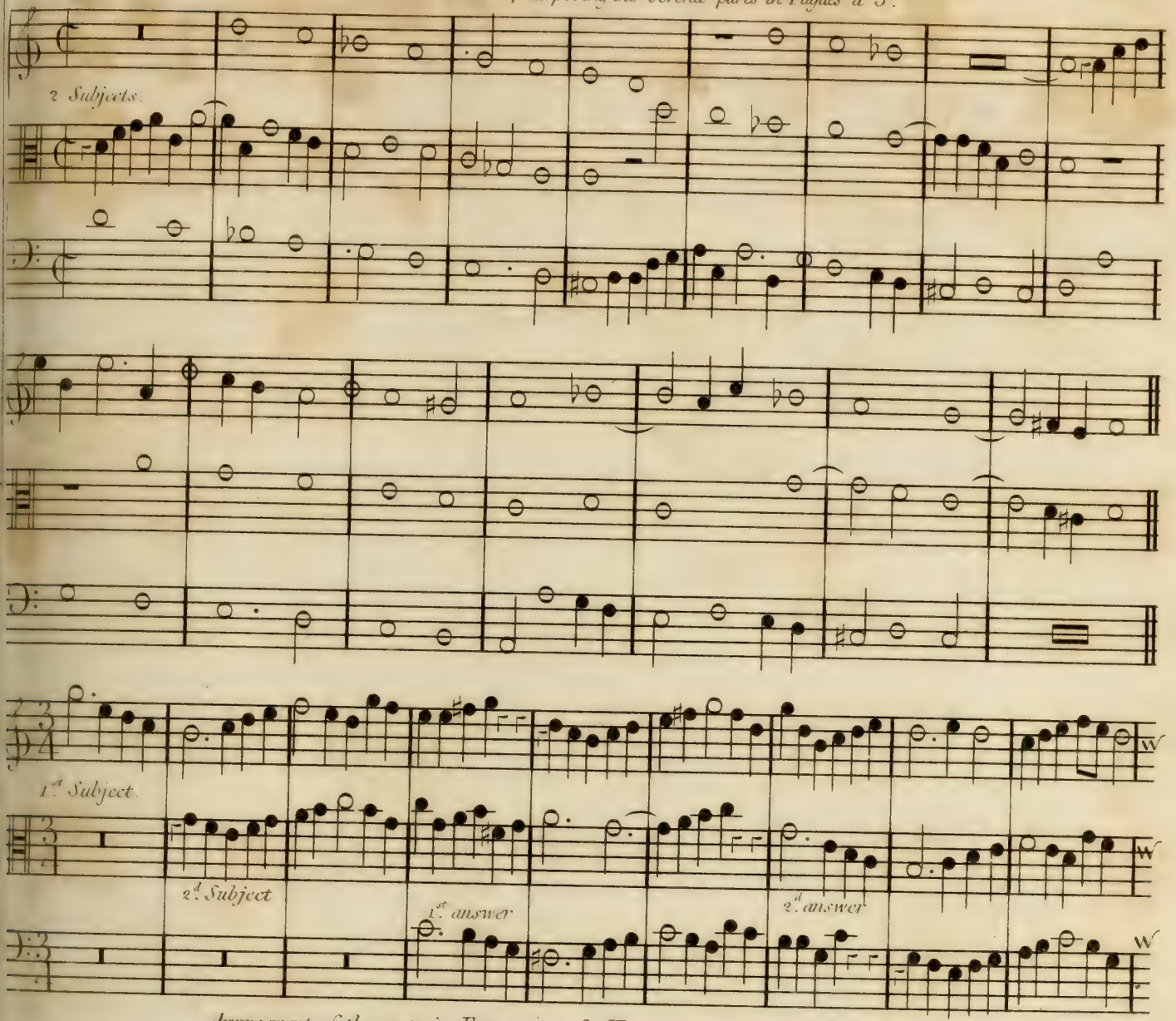
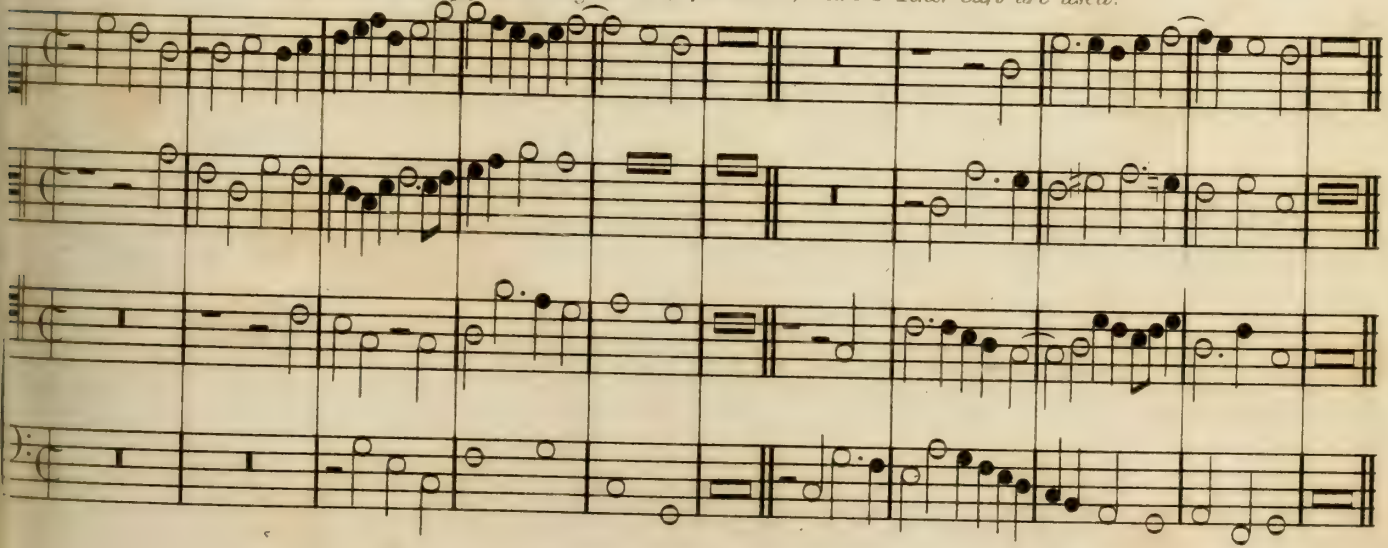
Sala

Introduction to the manner of disposing the several parts in Fugues à 3.



Arrangement of the parts in Fugues à 4. for Voices, where 3 Tenor clifs are used.



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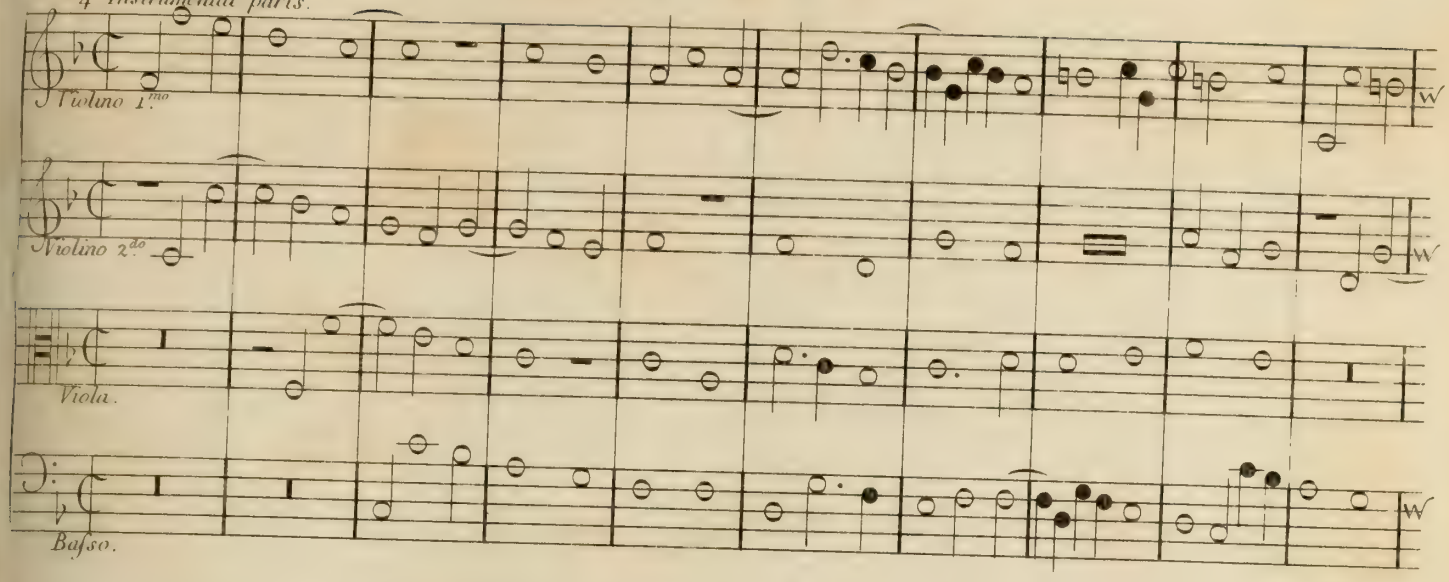
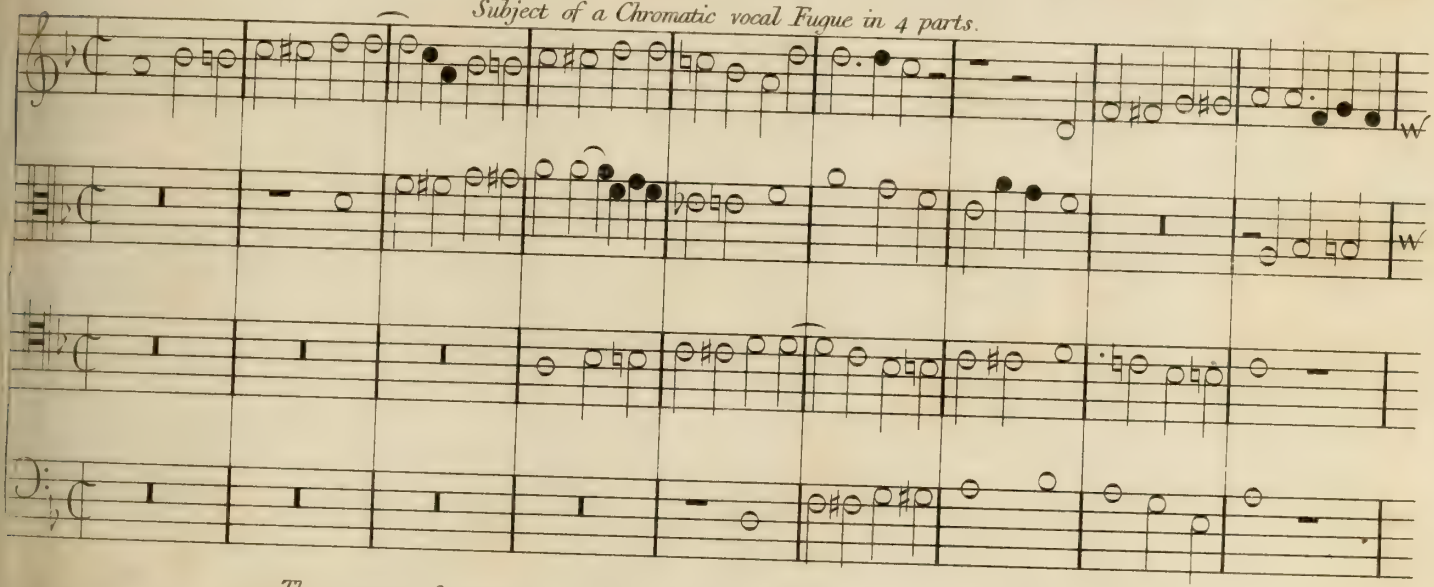
COUNTERPOINT.

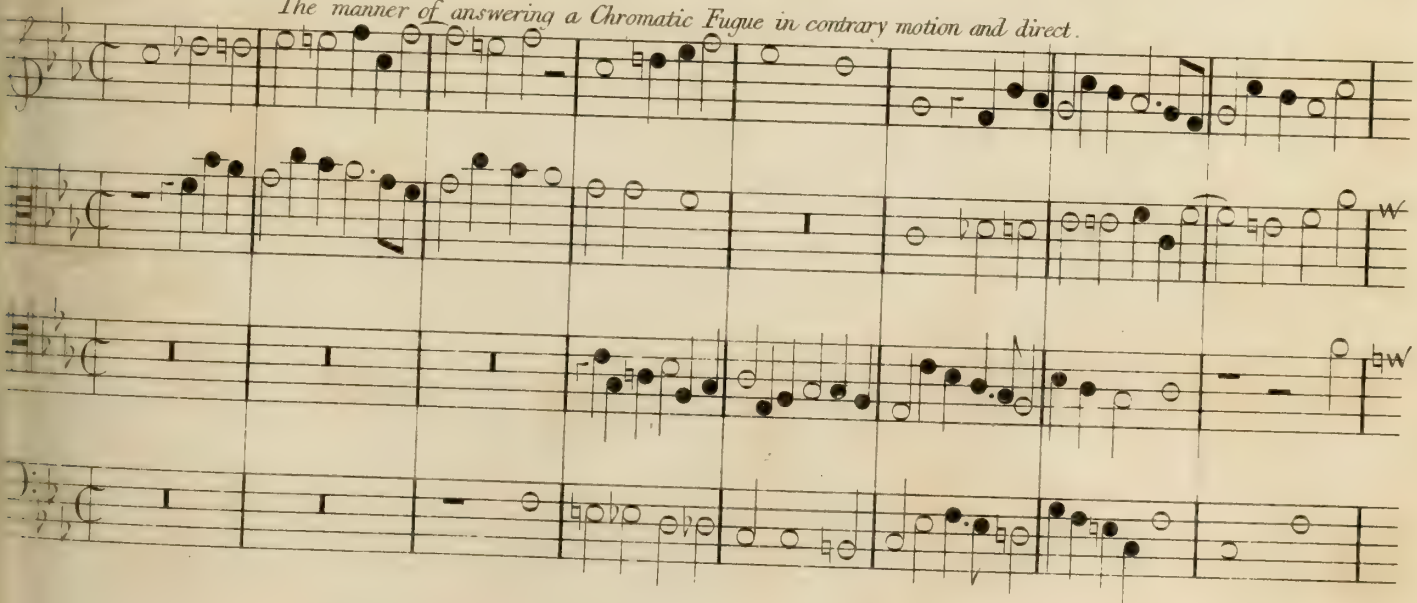
4 Instrumental parts.



Subject of a Chromatic vocal Fugue in 4 parts.



The manner of answering a Chromatic Fugue in contrary motion and direct.



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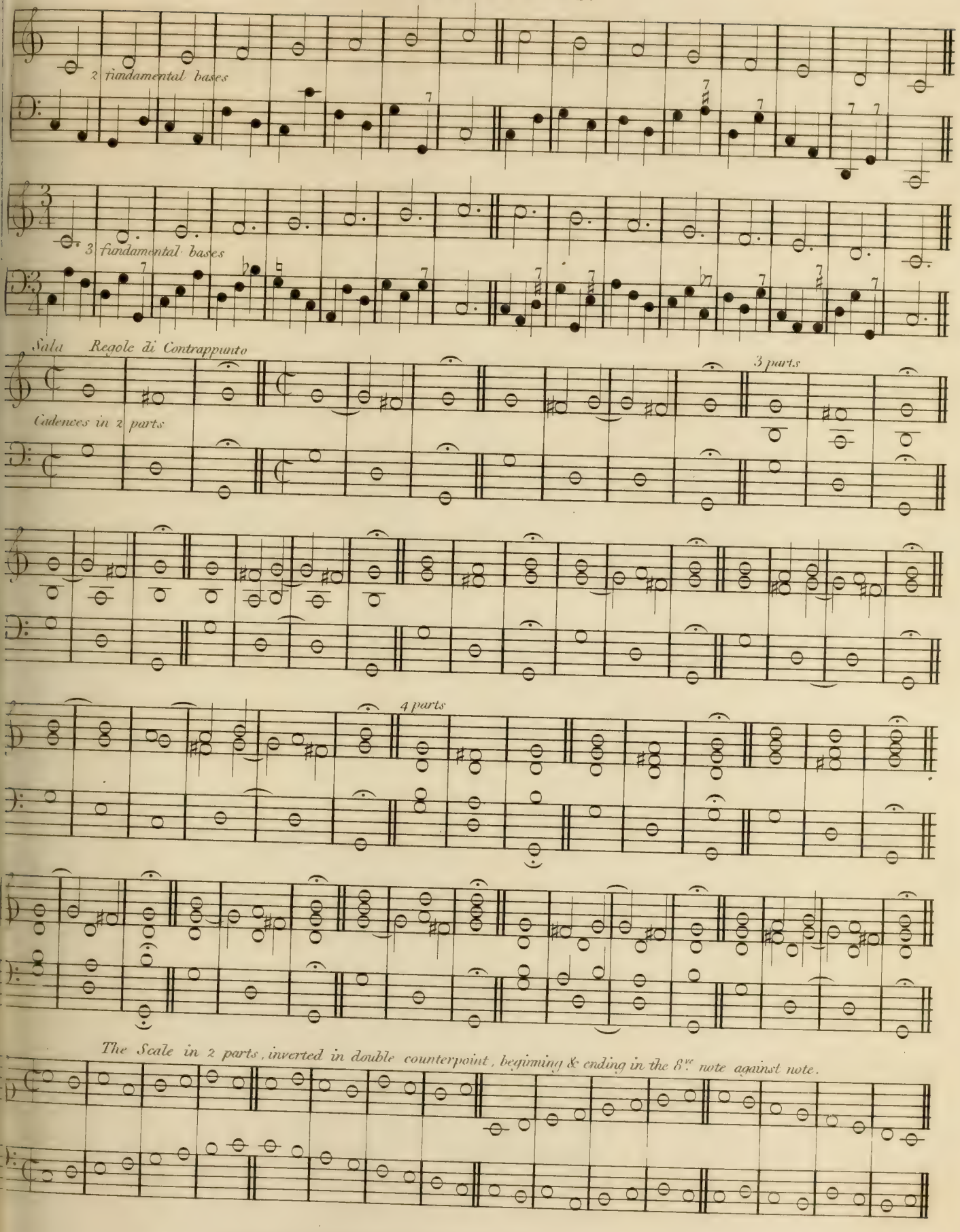
COUNTERPOINT.



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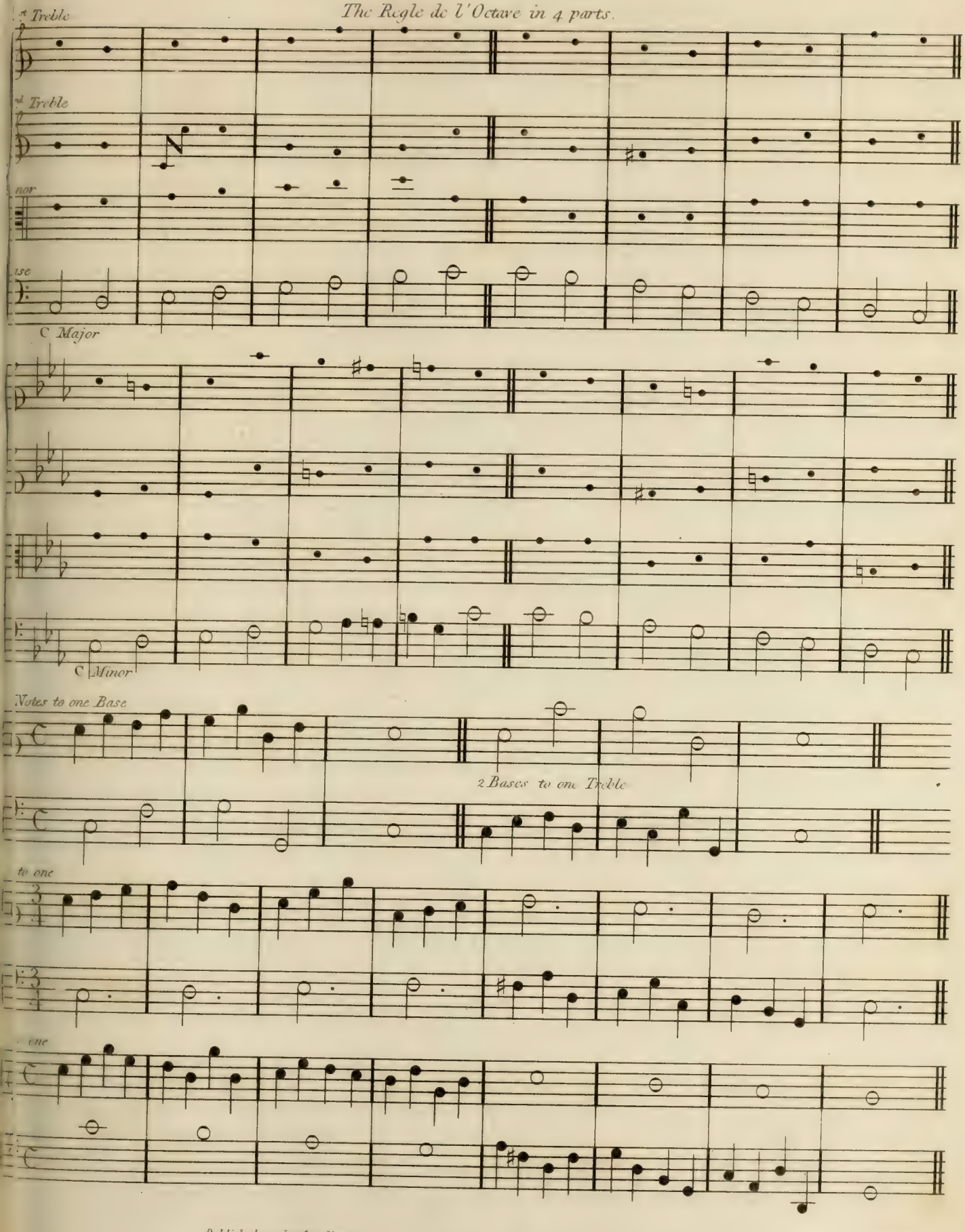
COUNTERPOINT.

The Regle de l'Octave in 4 parts.



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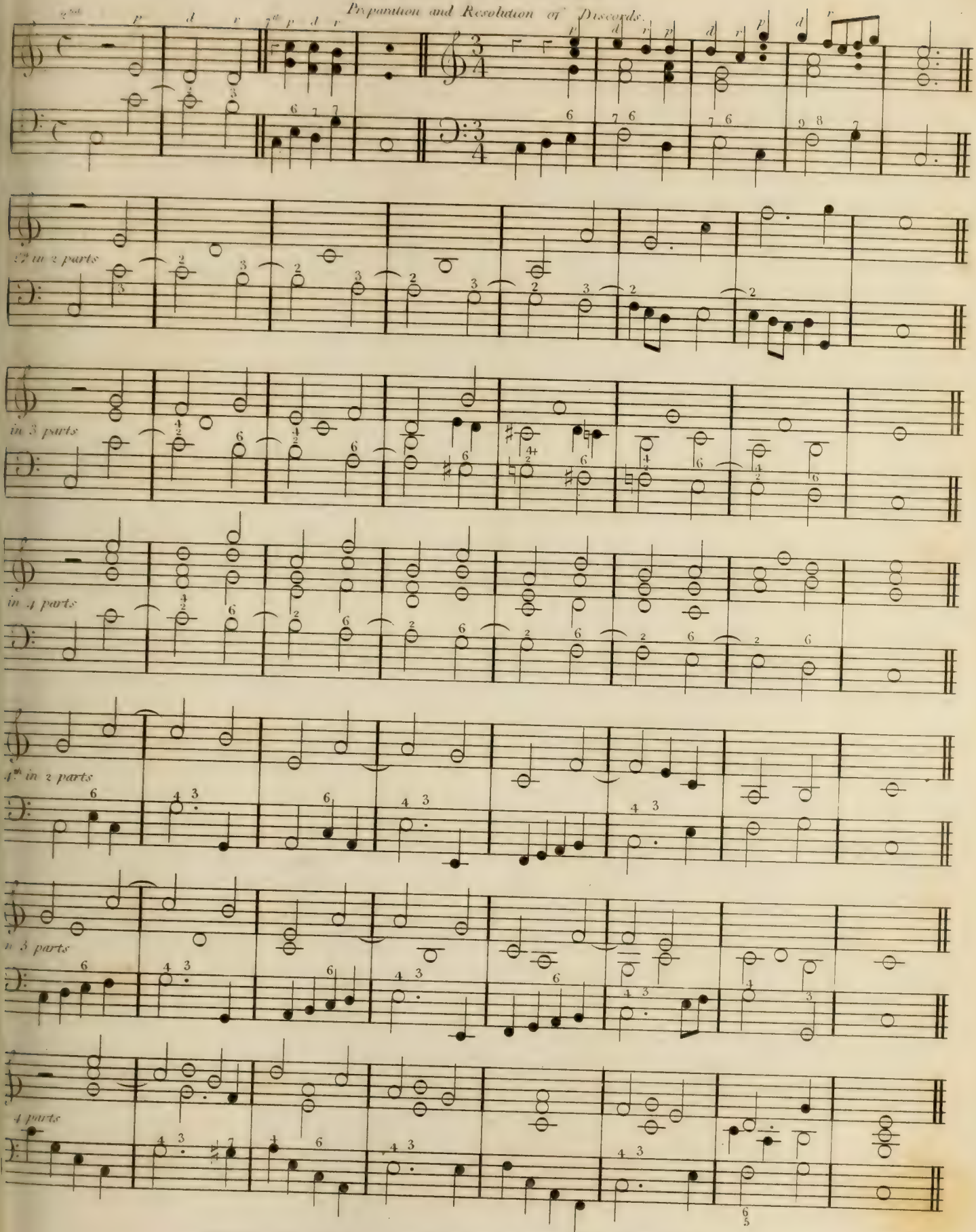
COUNTERPOINT.

Preparation and Resolution of Discords.



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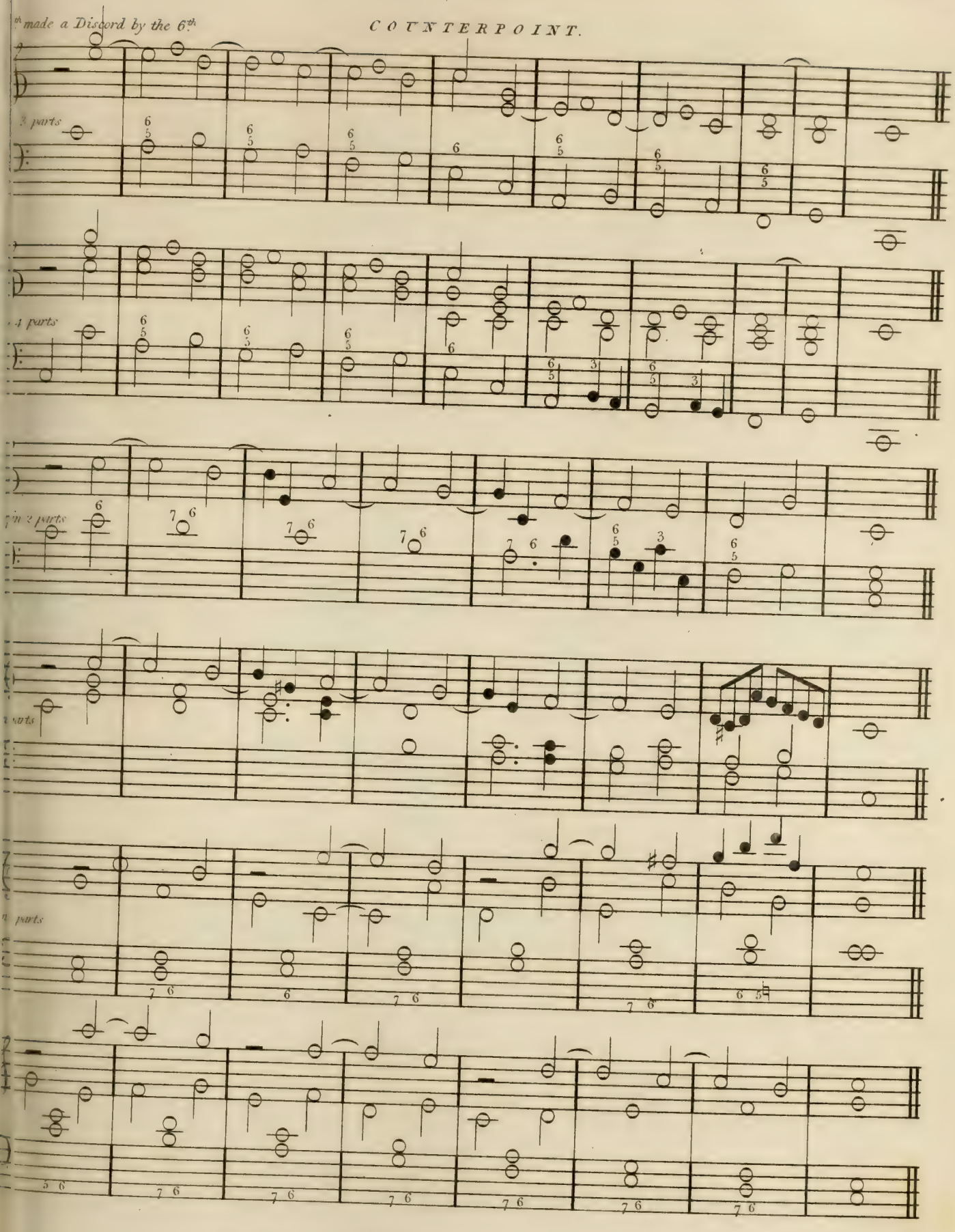
th made a Discord by the 6th.

COUNTERPOINT.



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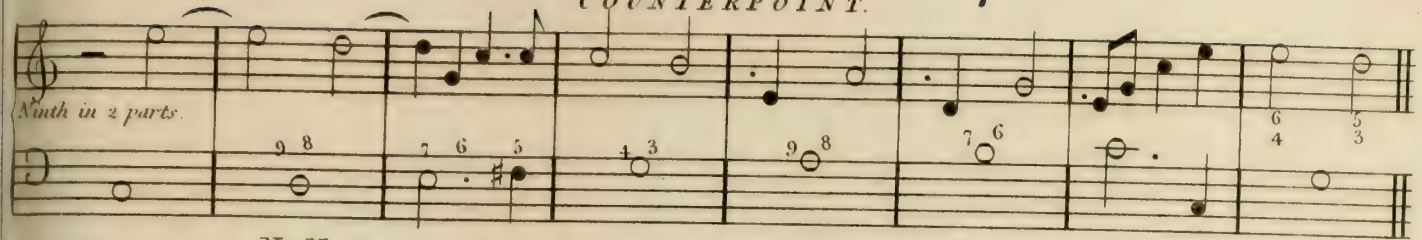
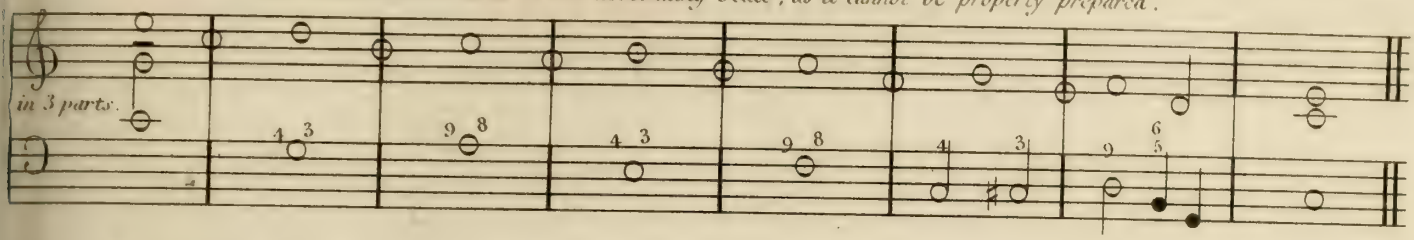
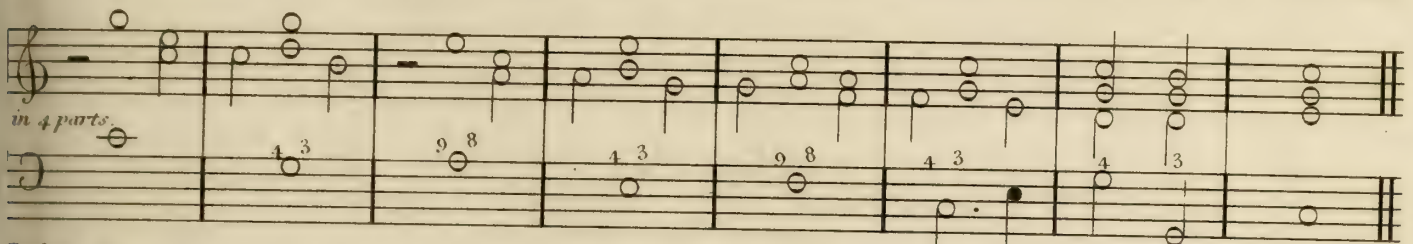
COUNTERPOINT.

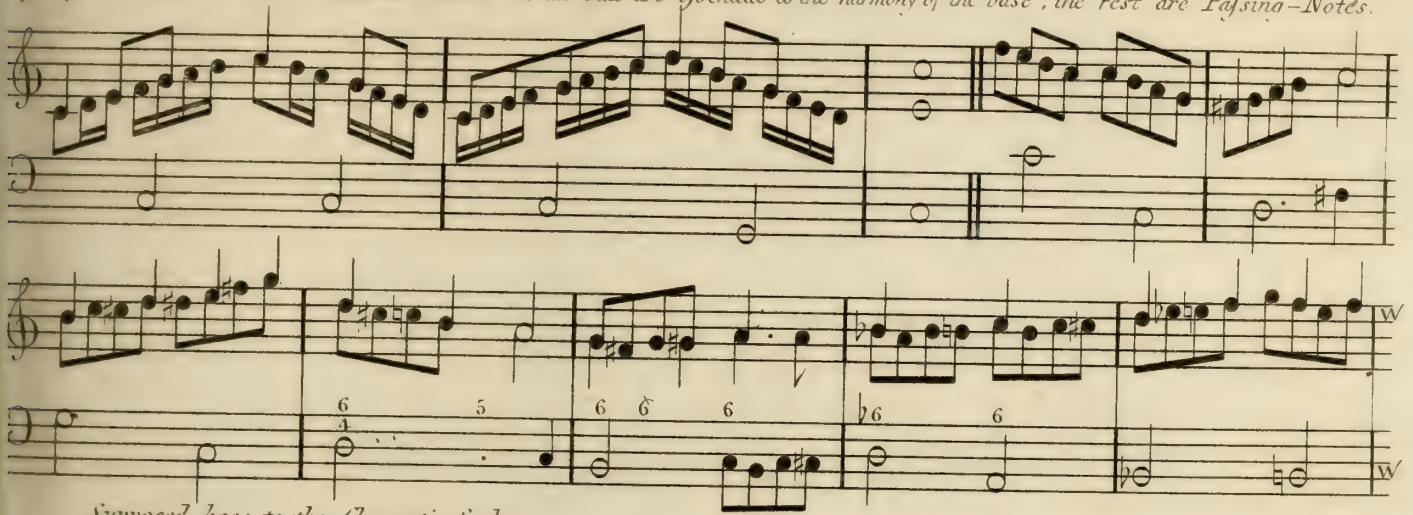


No Ninth can be used in the descending Scale, as it cannot be properly prepared.

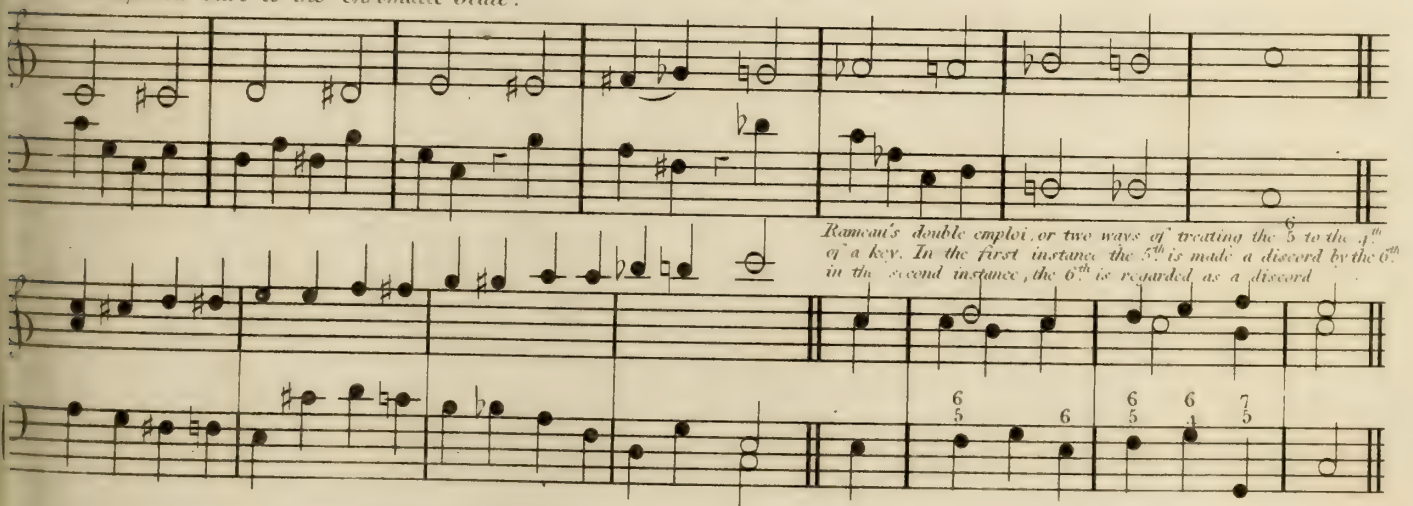




Passing Notes. The notes with the tails upwards are all that are essential to the harmony of the base, the rest are Passing-Notes.



Supposed base to the Chromatic Scale.



Rameau's double emploi, or two ways of treating the 5 to the 4th of a key. In the first instance the 5th is made a discord by the 6th in the second instance, the 6th is regarded as a discord

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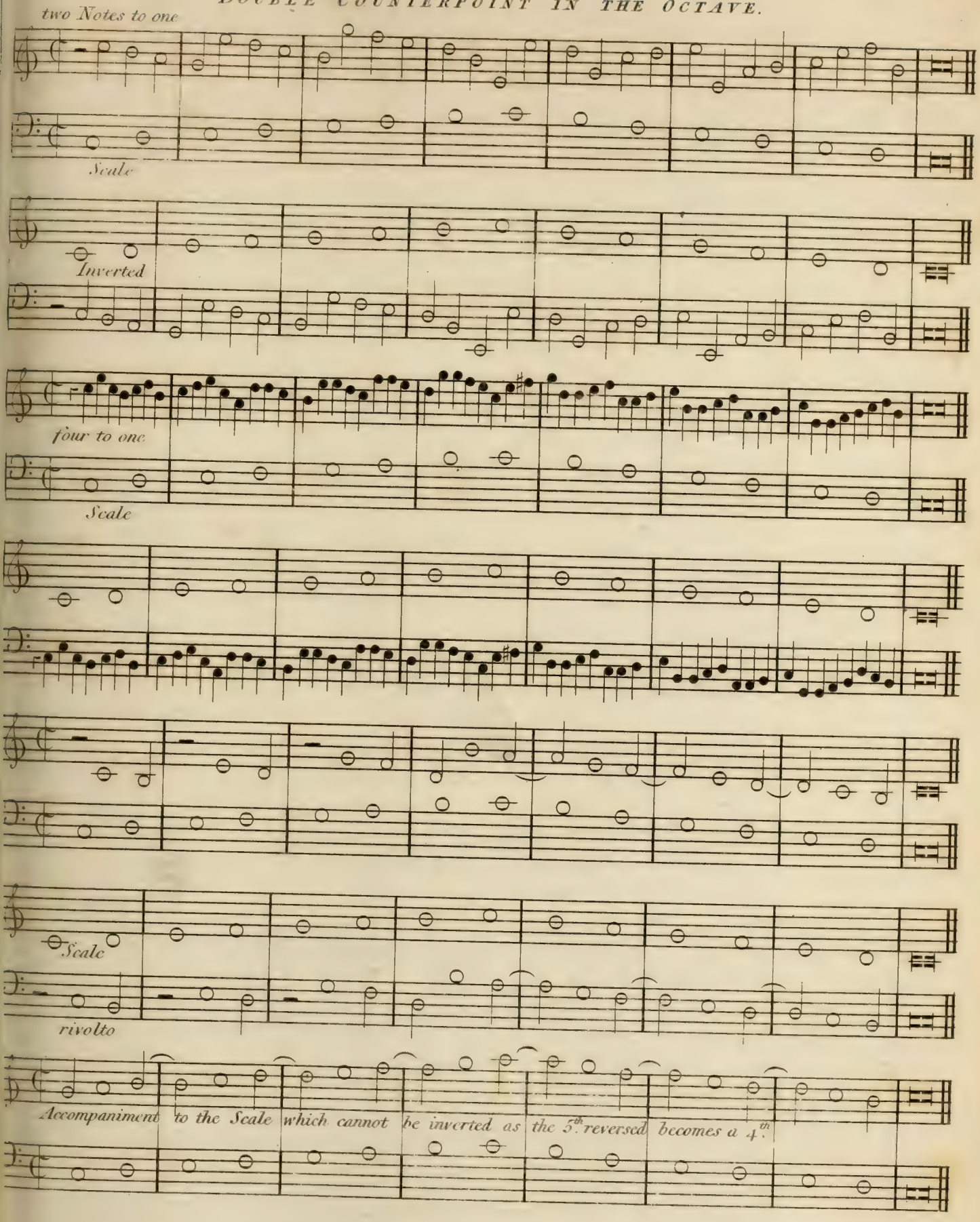
DOUBLE COUNTERPOINT IN THE OCTAVE.



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Contrappunto doppio in genere Cromatico.

Moderato

Coda

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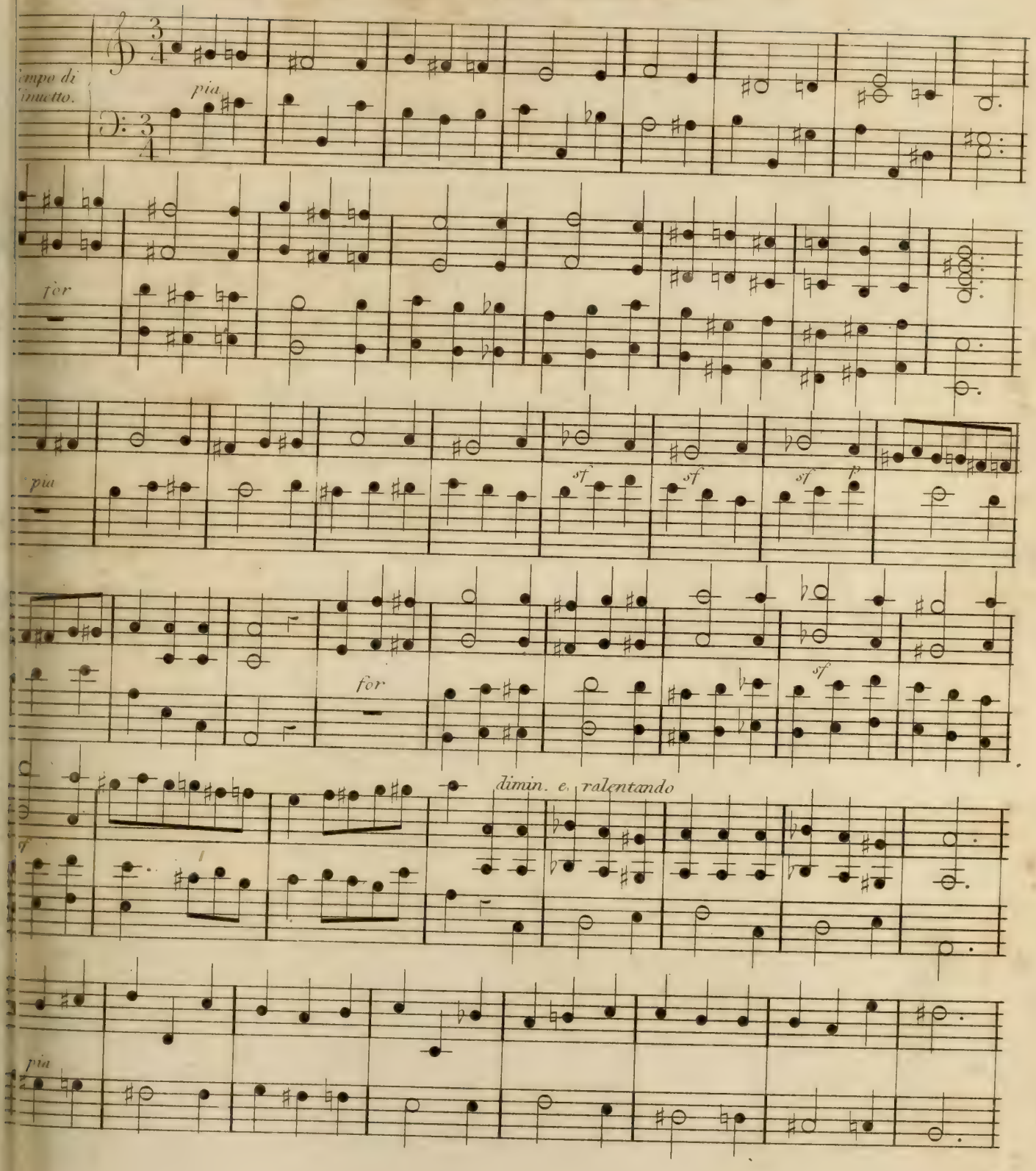
Contrappunto doppio, in genere Cromatico. continued.



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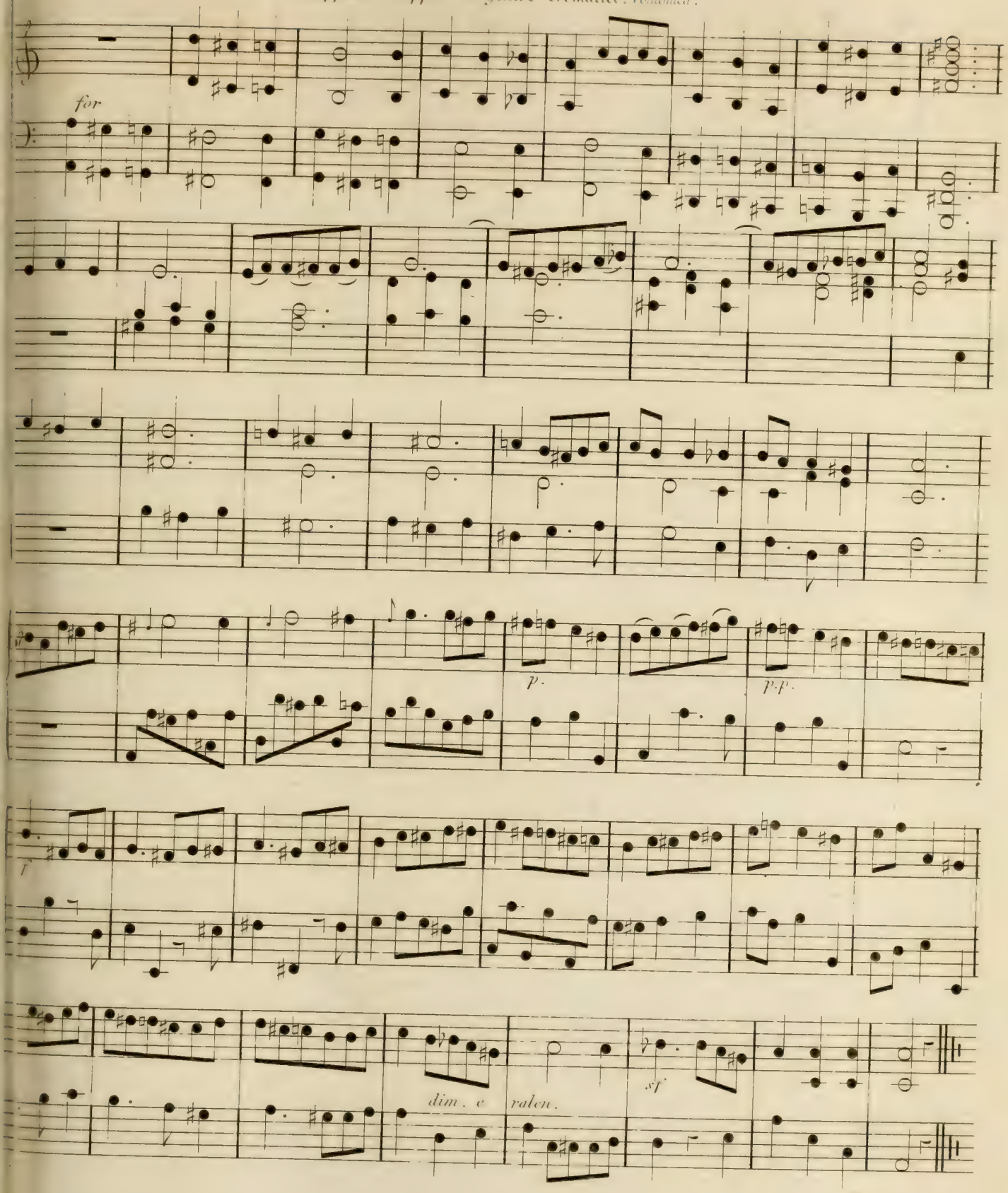
Contrappunto doppio in genere Cromatico. continued.



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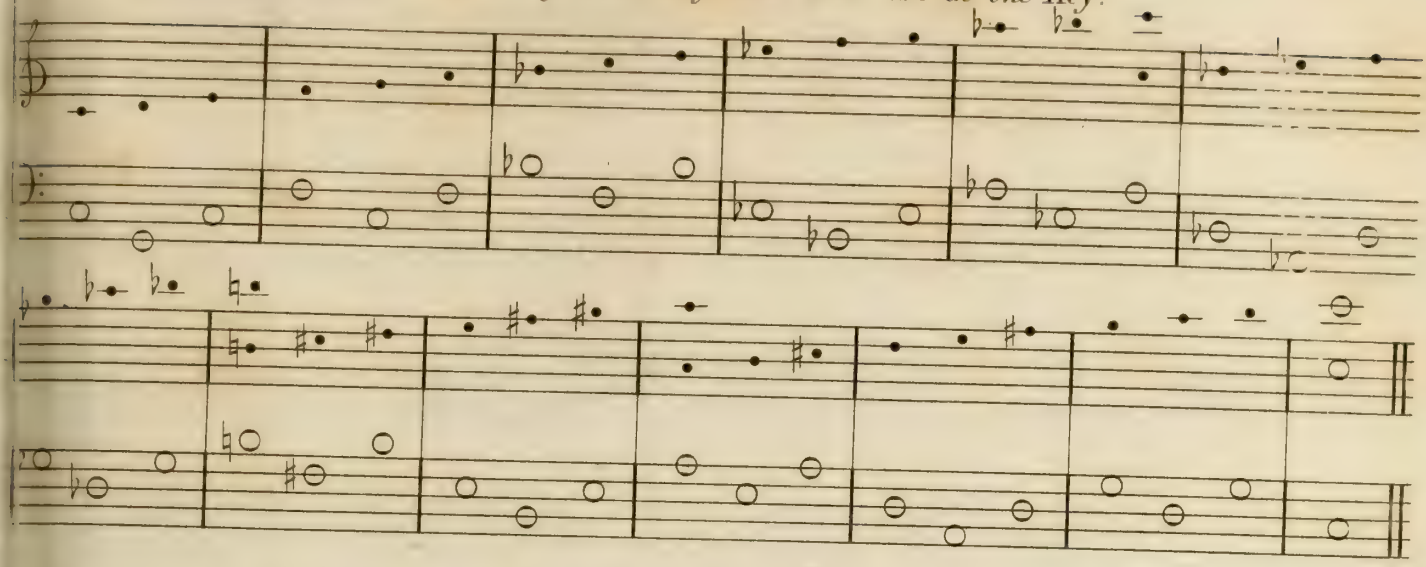
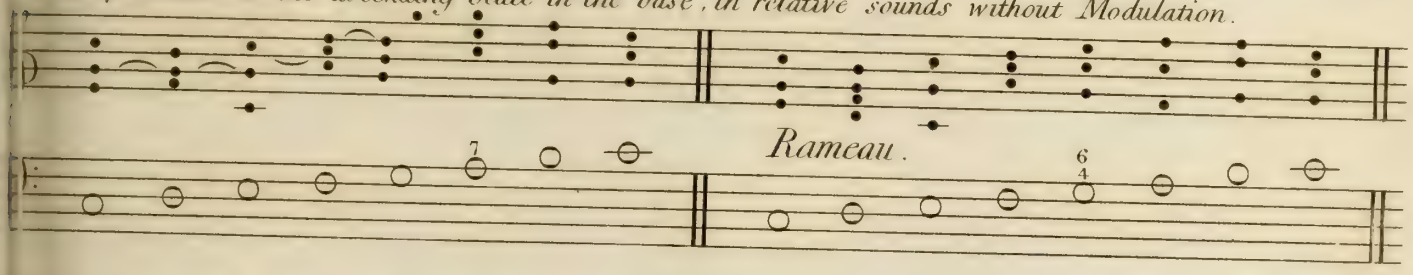
MODULATION.

In the ascending Scale only three Notes are in one Key.

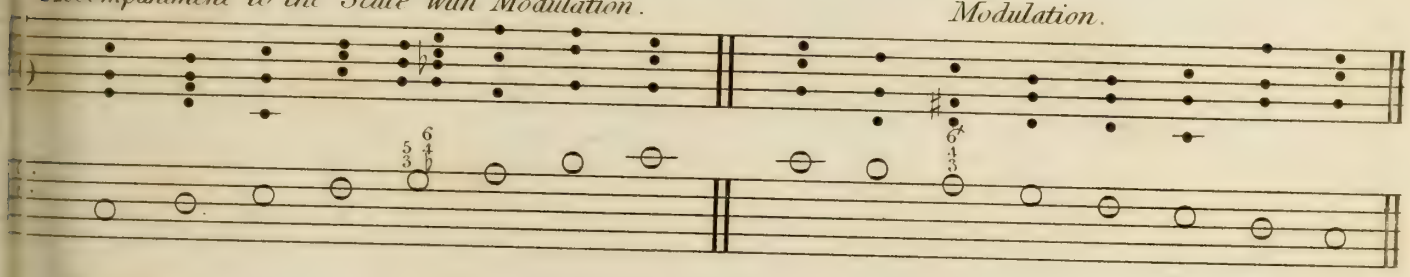


Accompaniment to the ascending Scale in the base, in relative sounds without Modulation.



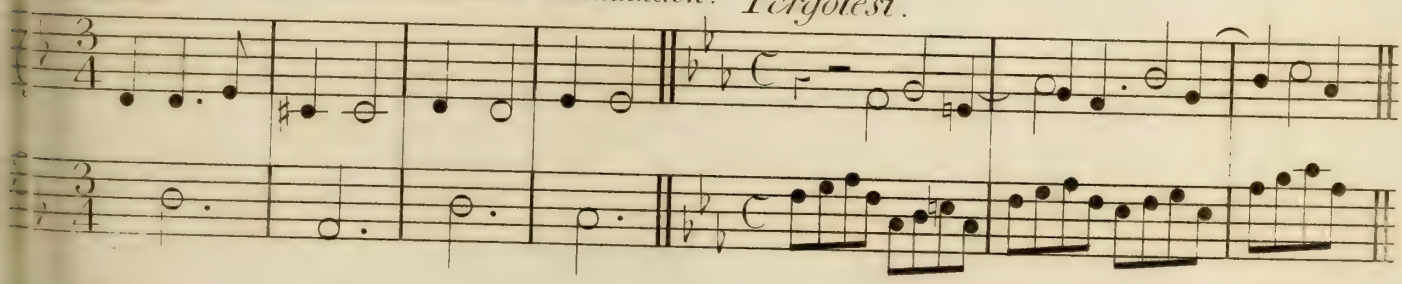
Accompaniment to the Scale with Modulation.

Modulation.

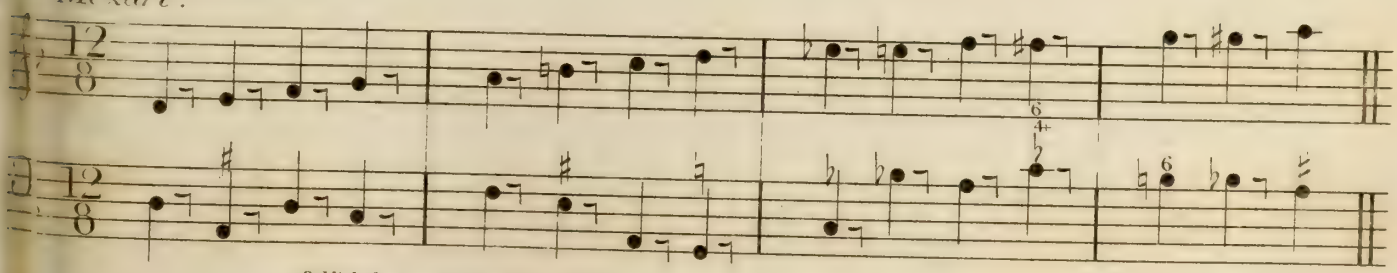


Corelli

Unrelative Modulation. *Pergolesi.*



Mozart.



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Modulation from a given Note to every species of Interval in the Octave.

C to C♯ or D♭ and back again.

C to D

C to E♭

C to E

C to F

C to G♯ or A♭

C to A

C to B♭

or

Paſsing Notes.

Relative Keys

immediately

mediately

North-West paſsage to the half Note below any Key.

Diſappointed Closes.

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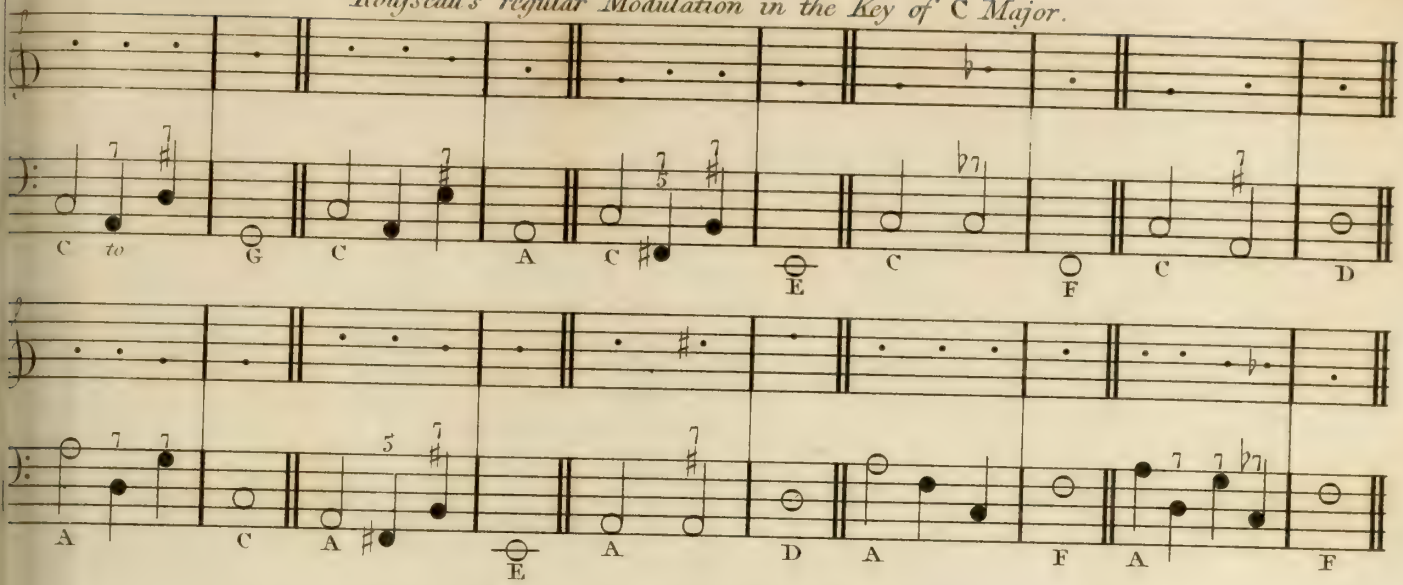
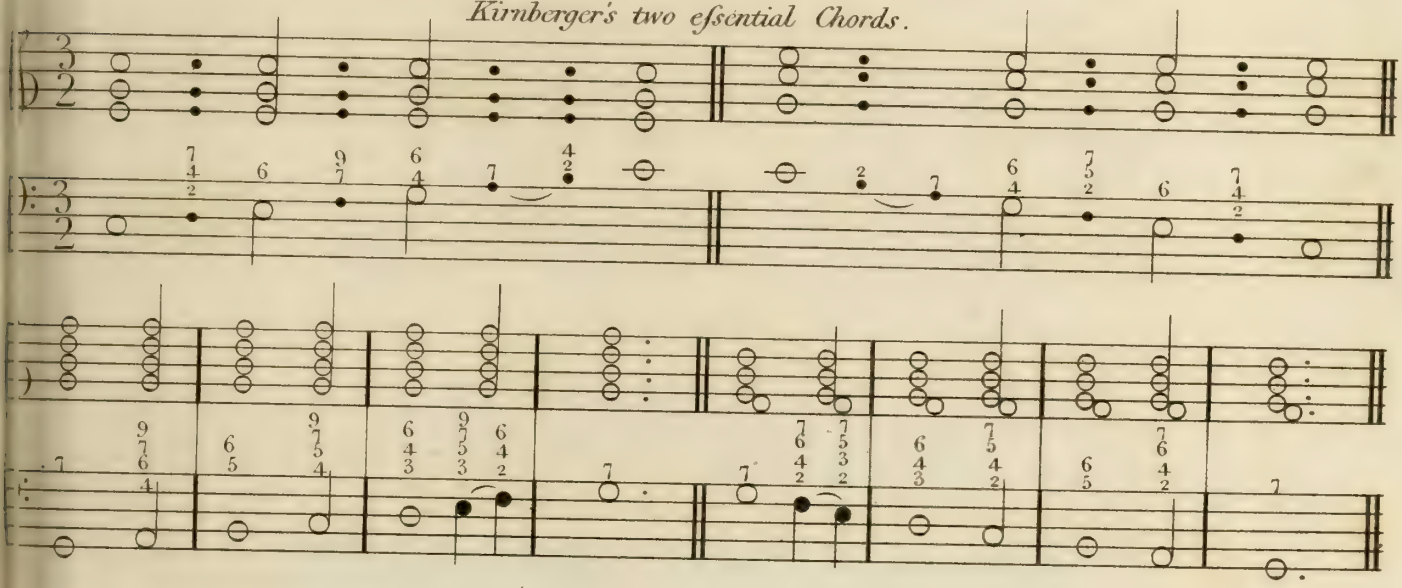
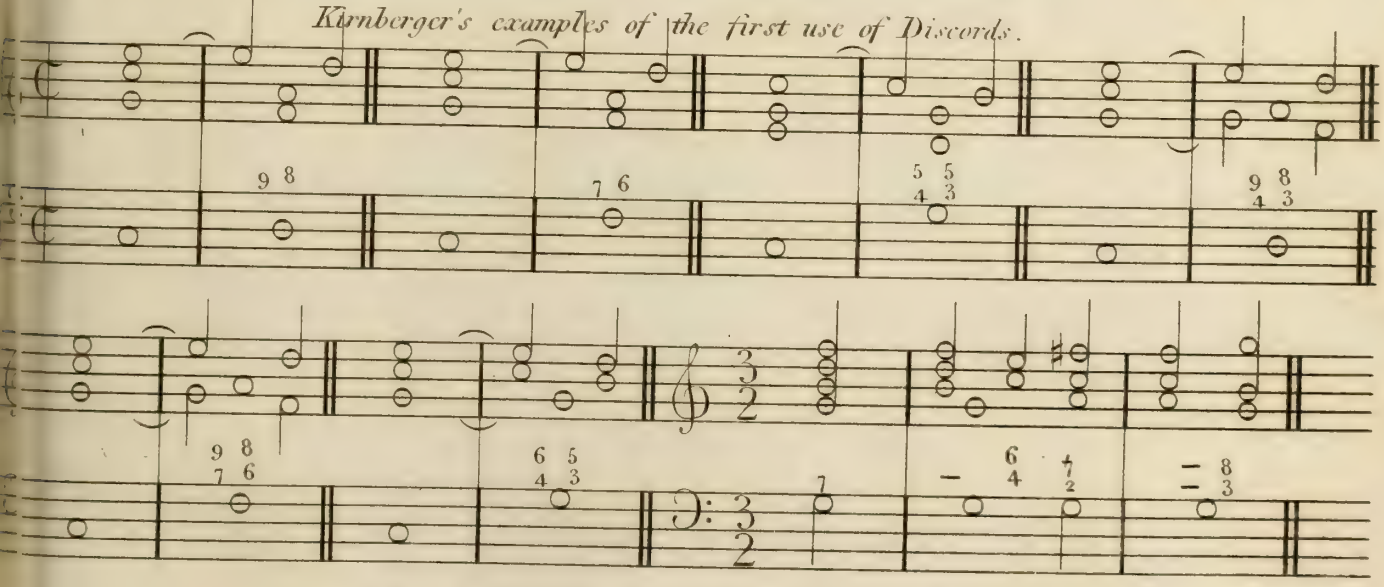
Rouſseau's regular Modulation in the Key of C *Major.*



Kirnberger's two eſsential Chords.



Kirnberger's examples of the first use of Discords.



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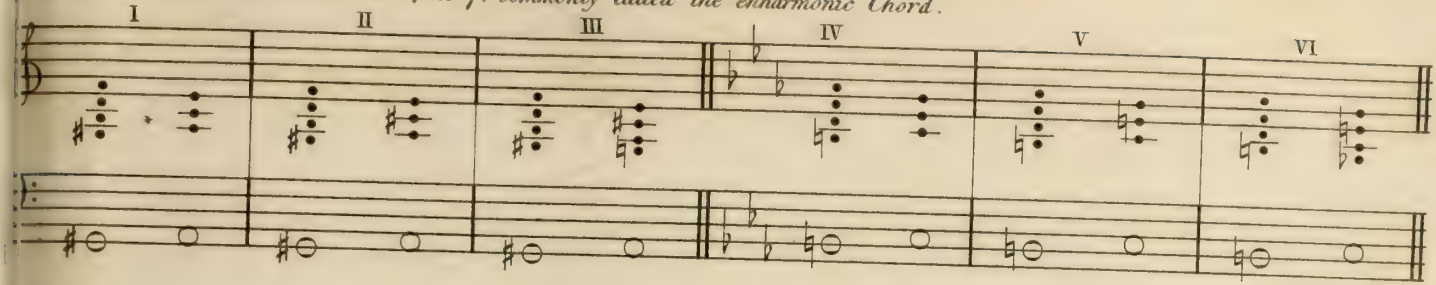
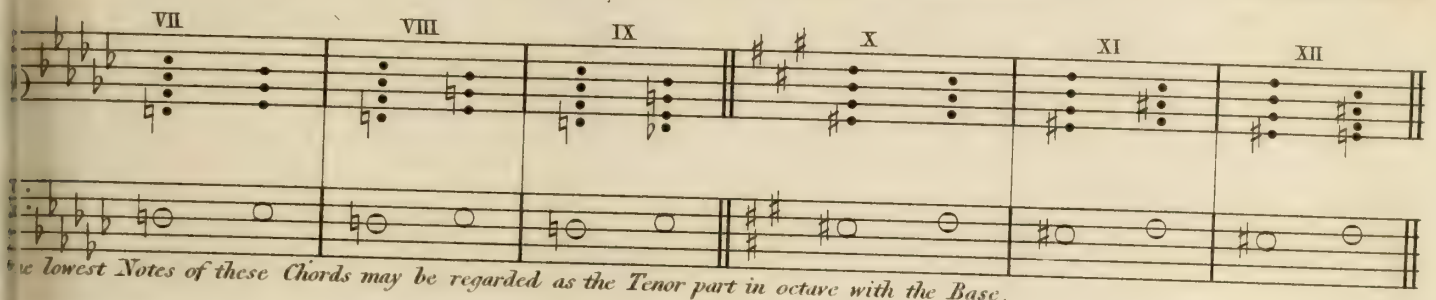
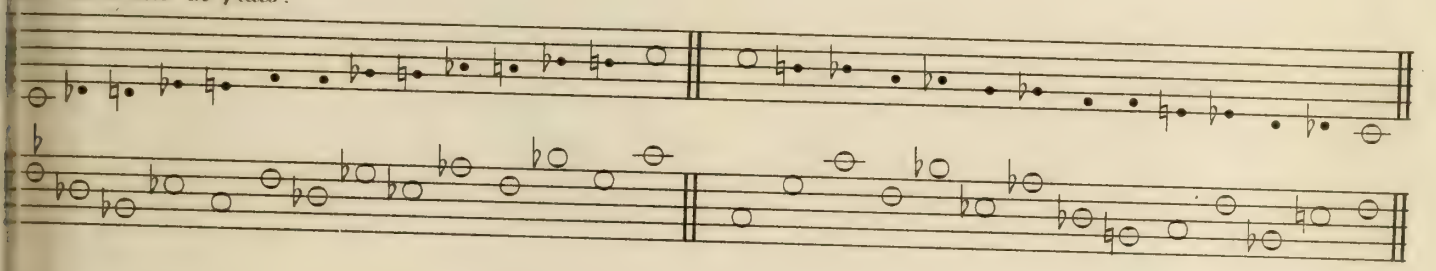
roduct of the Chord of the extreme flat 7th commonly called the enharmonic Chord.



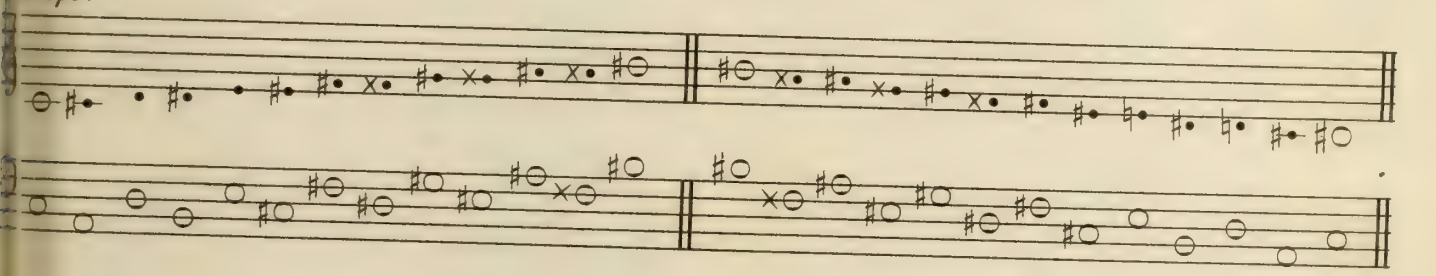


e lowest Notes of these Chords may be regarded as the Tenor part in octave with the Base.

lern Chromatic in flats.

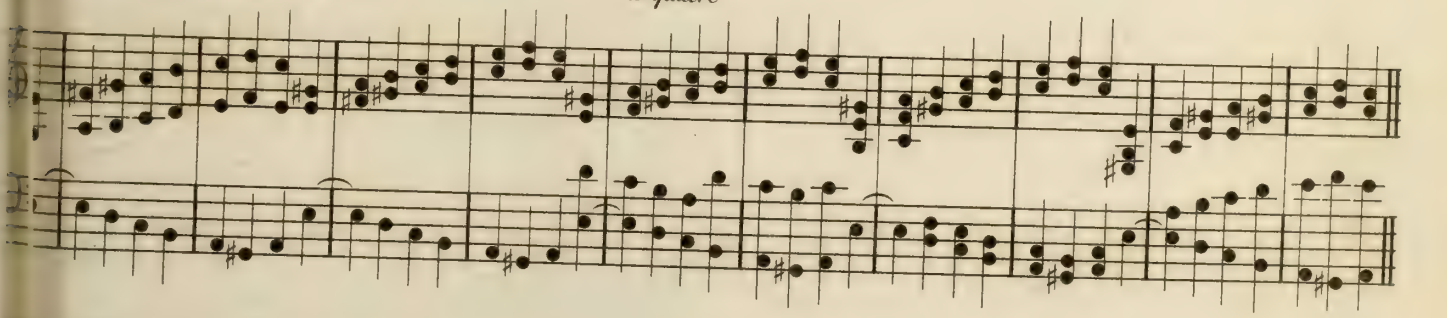


Sharps.

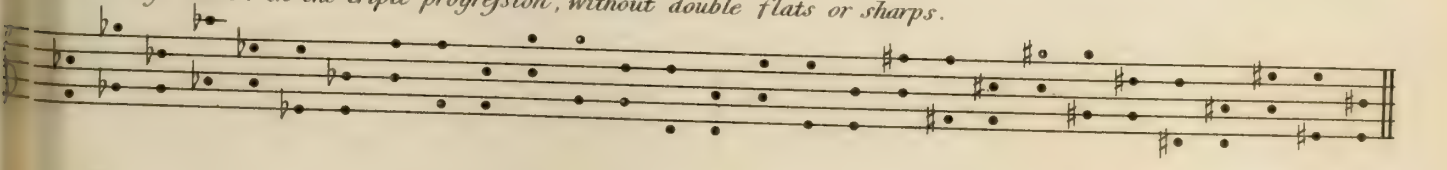


contrareo in A Minor à tre.

à quatre



eat Scale by true 5ths in the triple progreſsion, without double flats or sharps.



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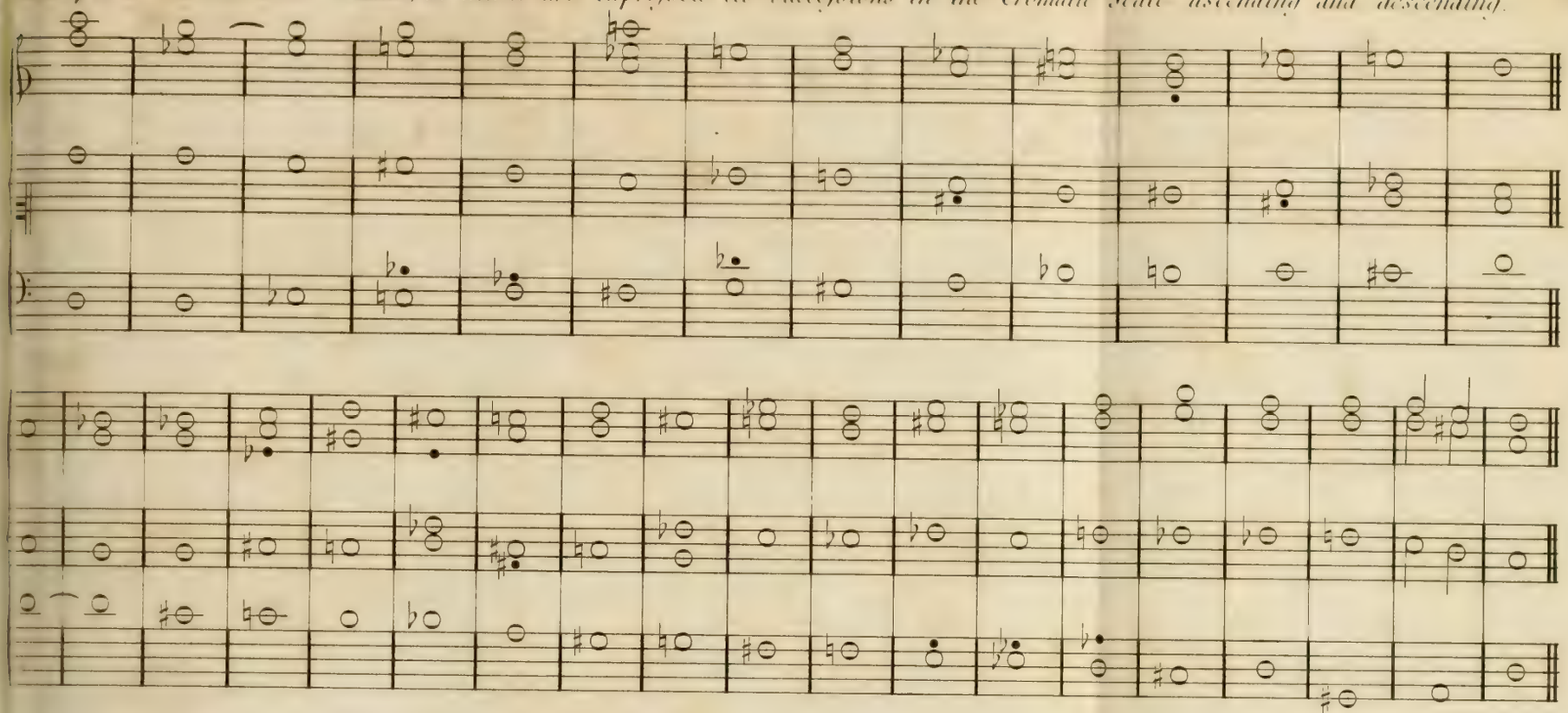
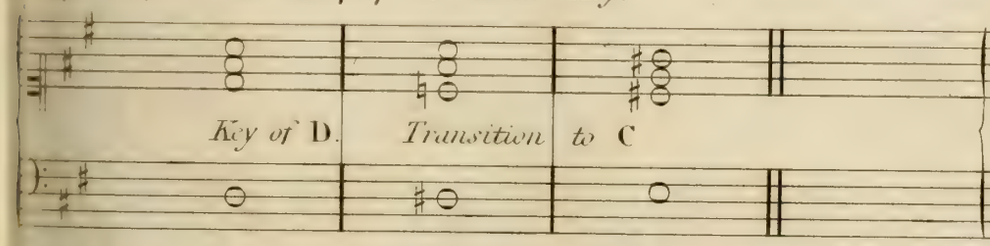
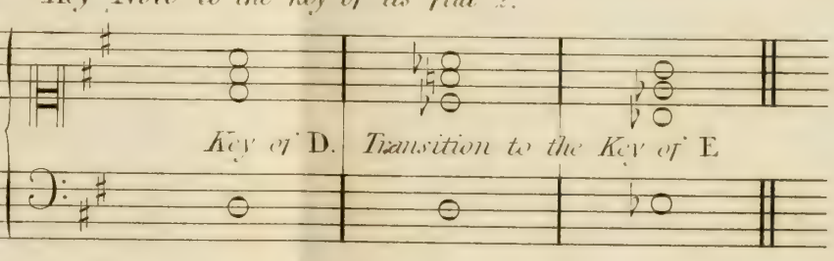
Example of the Pathetic Genus, in which are expreſsed its ſucceſsions in the Cromatic Scale aſcending and deſcending.



First example of paſsing immediately from a Key-Note to the sharp 7th of another Key.

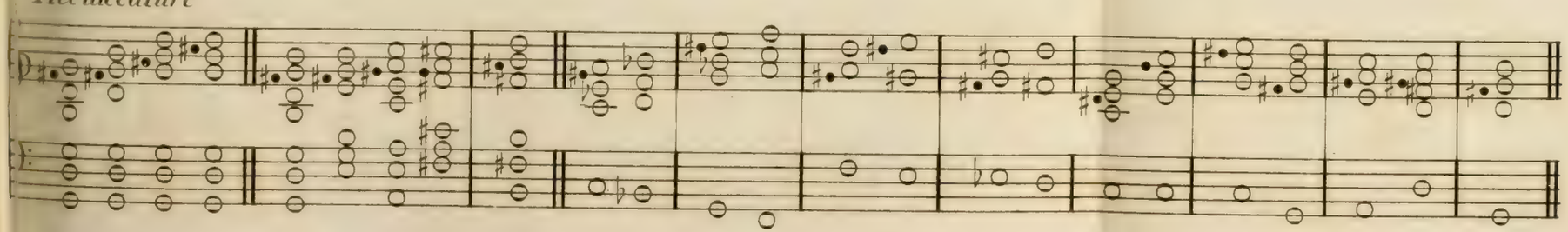


Second example, immediately paſsing from any Key-Note to the key of its flat 2d.



must be obſerved, that to feel the effect of this ſudden modulation, it is neceſsary to remain a little while upon the ſecond Chord, ere we paſs to the third. This tends to another Theorem, which few Musicians will diſpute, namely, that there is one note in harmony of every Chord which ſuits with every kind of movement, and another harmony quite different, which belongs only Adagios. The Pathetic Genus appertains only to that.

Acciaccature



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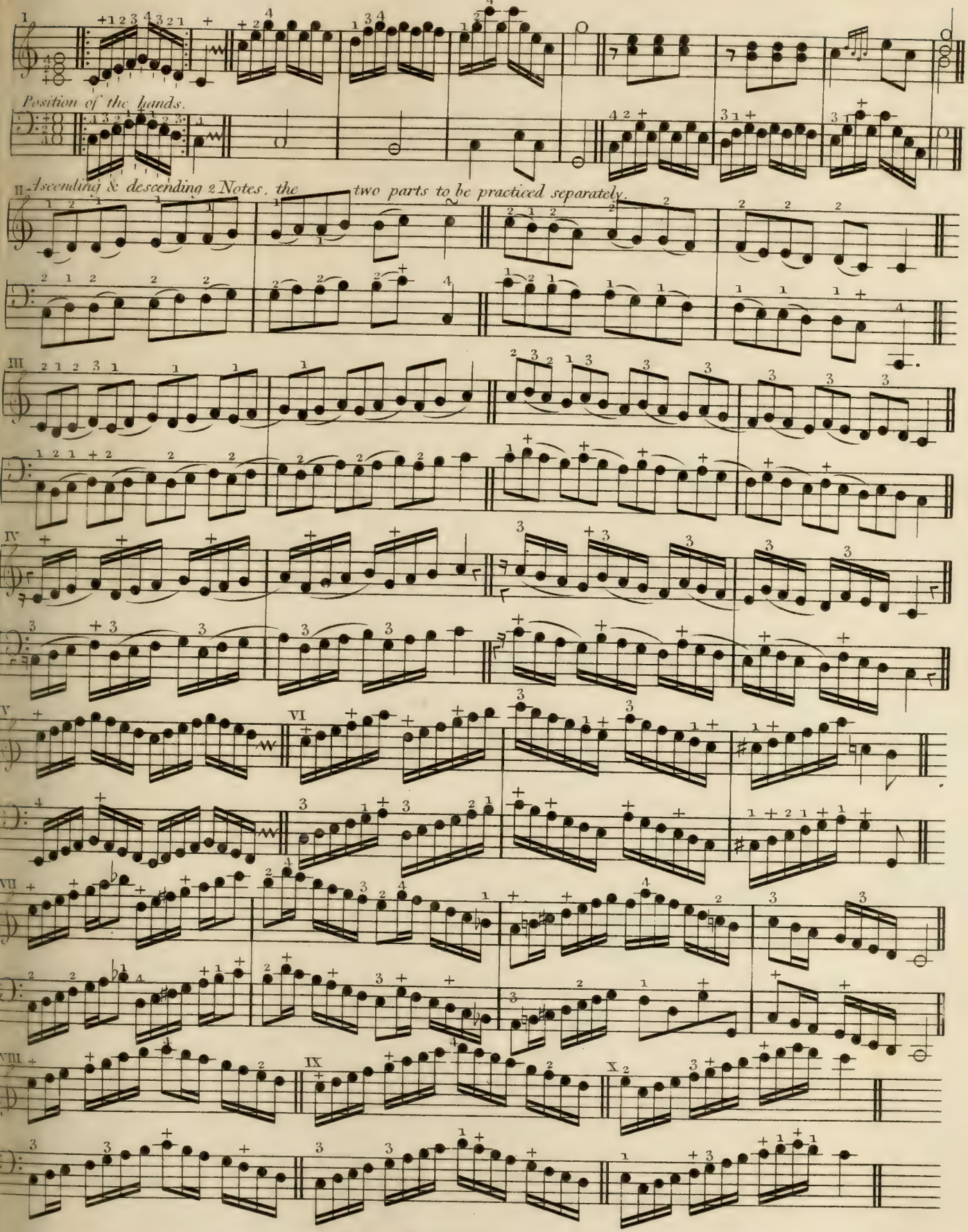
MUSIC.

FINGERING ON KEYED-INSTRUMENTS.



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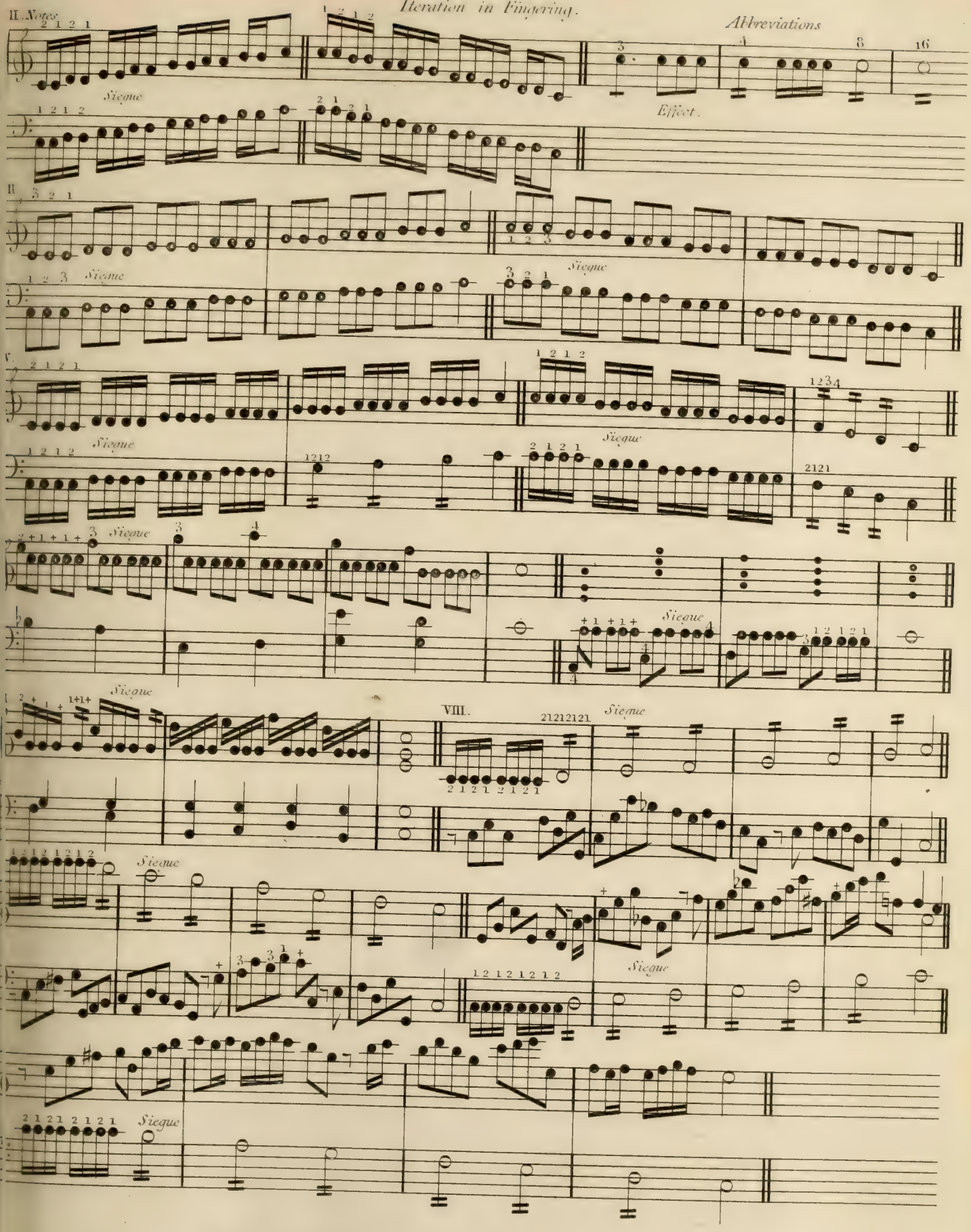

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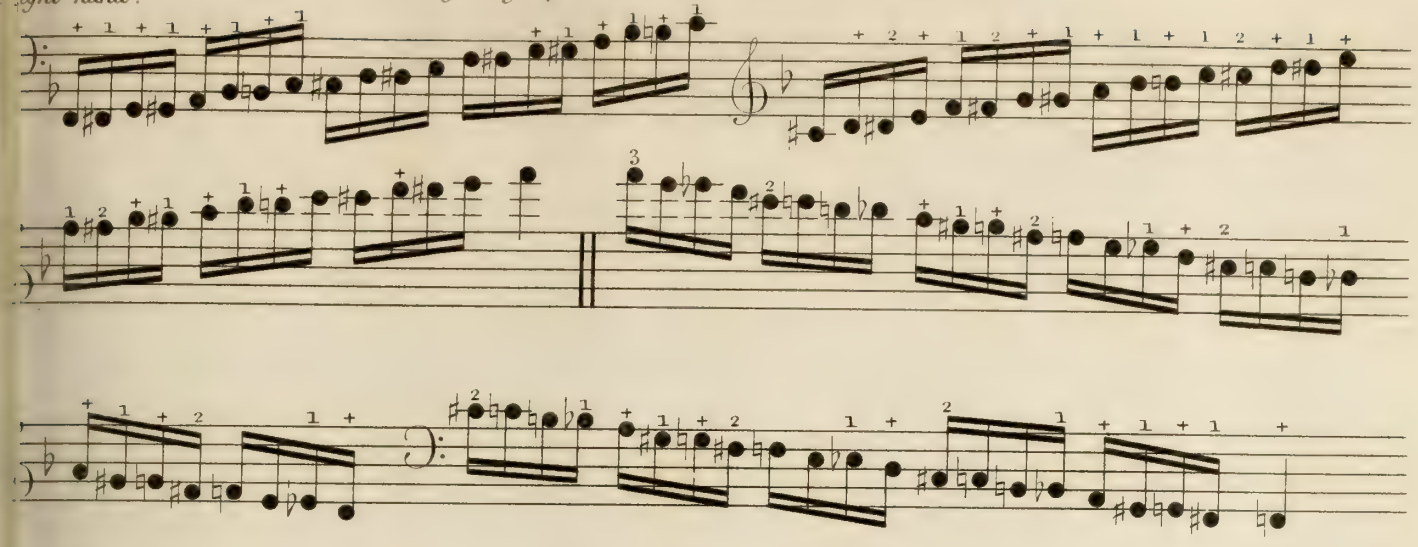
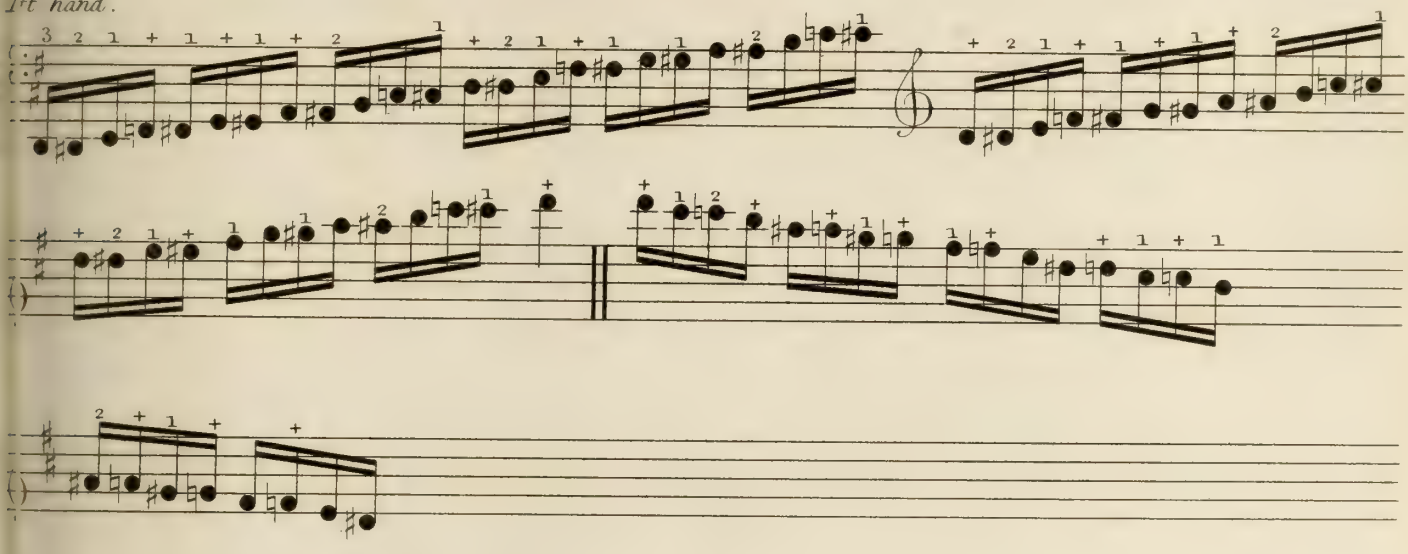
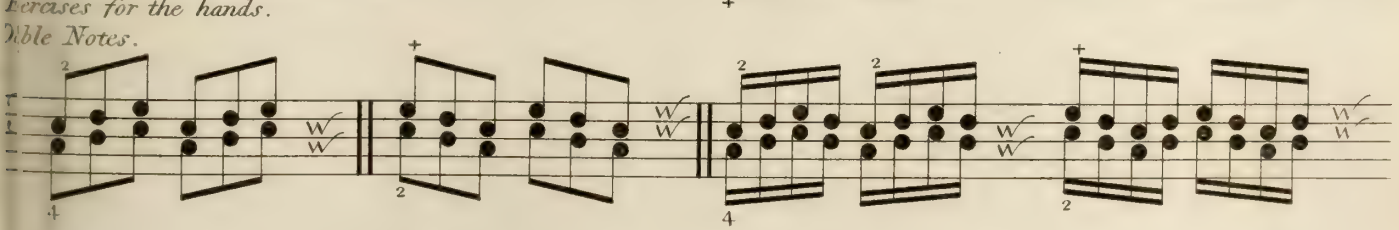
ight hand. *Fingering of semitonic or chromatic divisions.*



ft hand.



ercises for the hands.
ible Notes.



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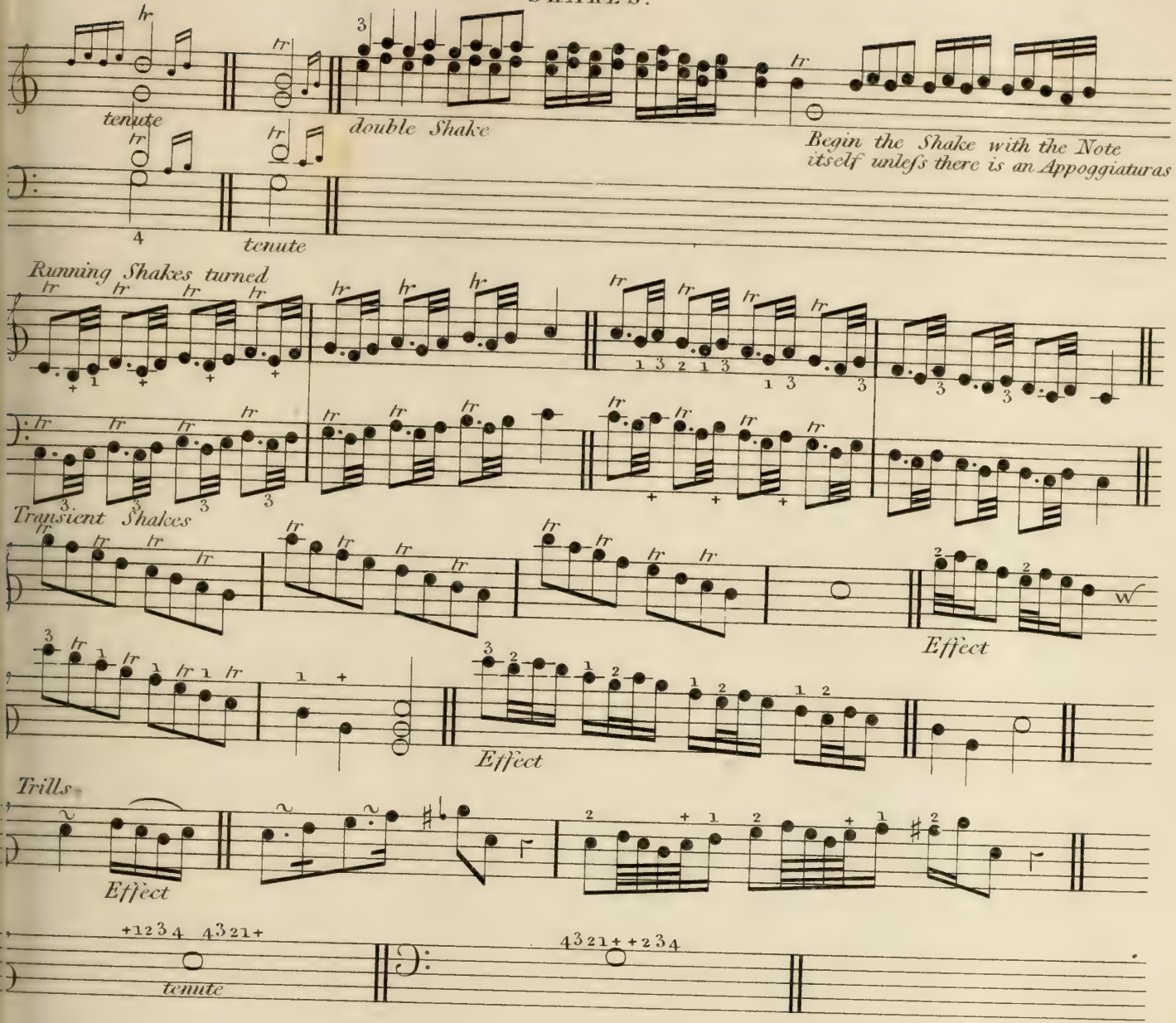
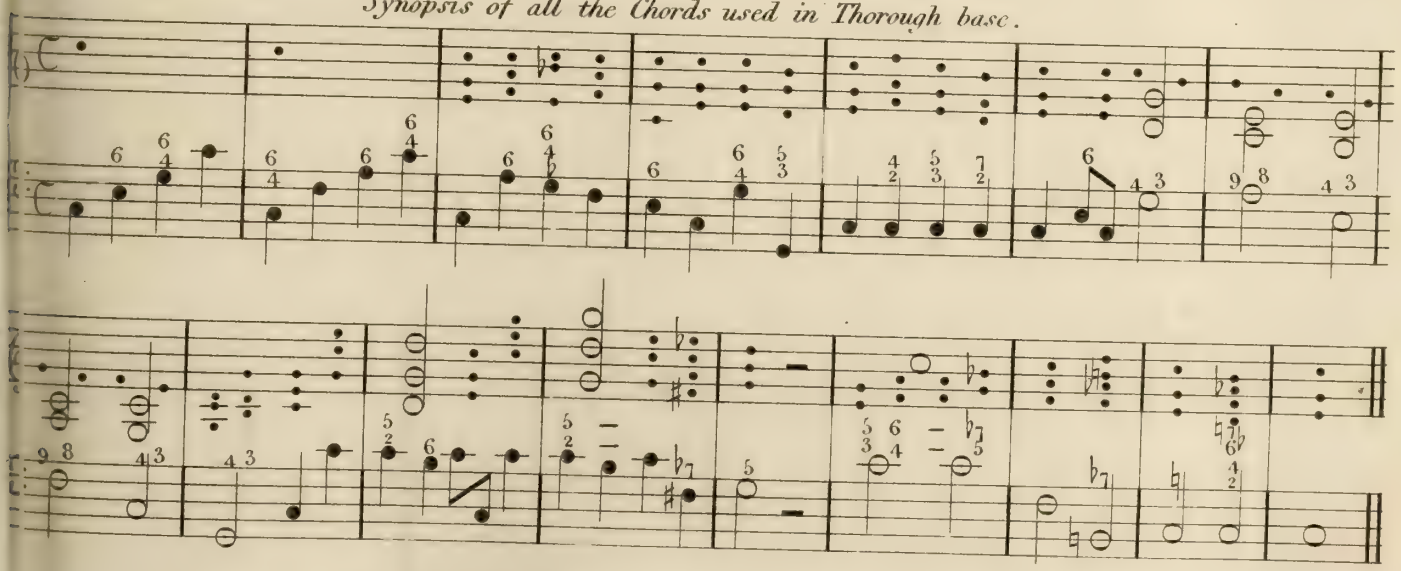
SHAKES.



Synopsis of all the Chords used in Thorough base.



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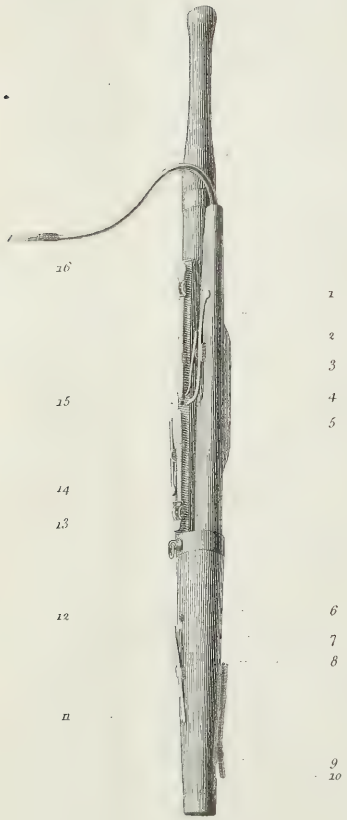
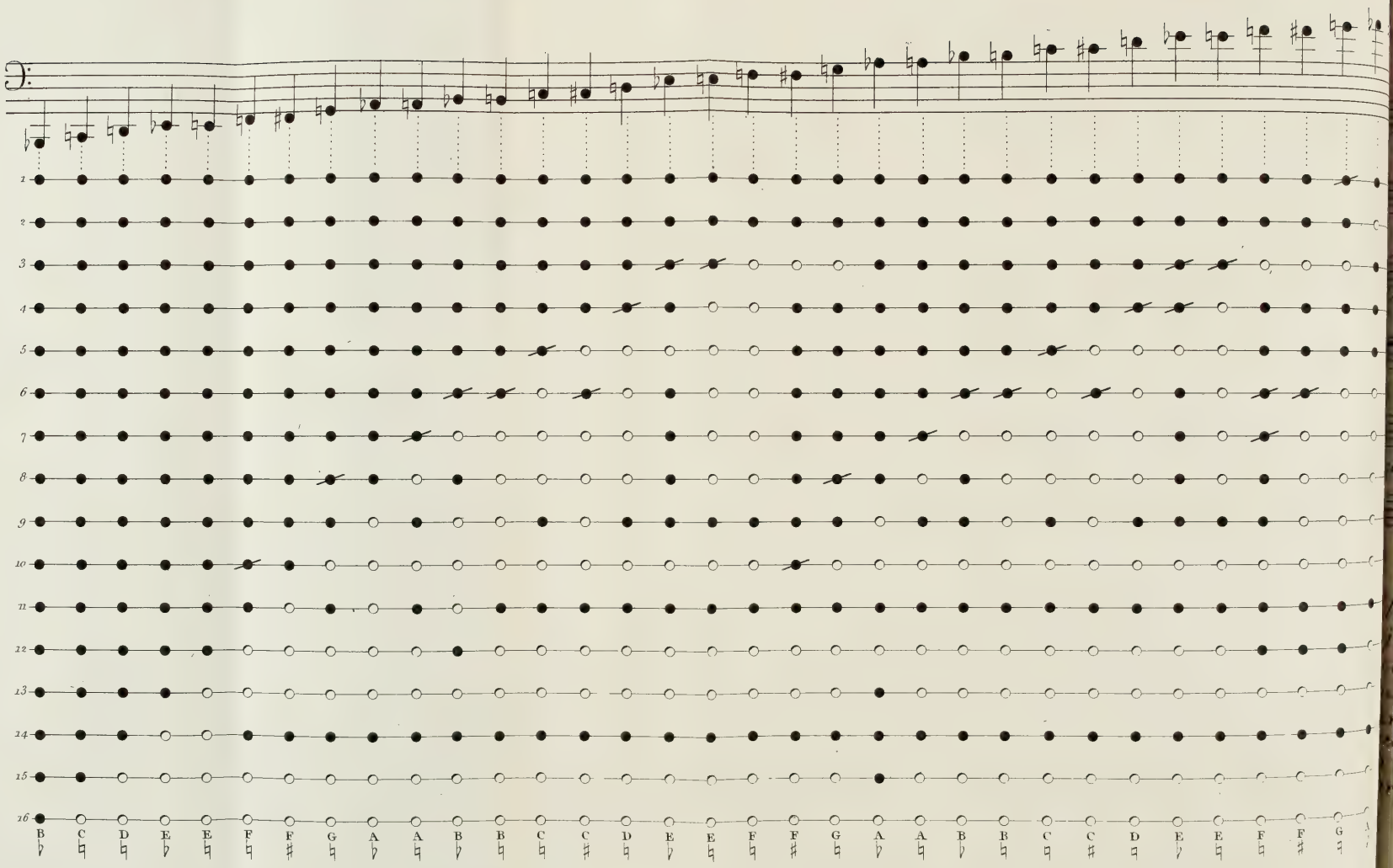
MUSIC.

SCALE OF THE BASSOON.





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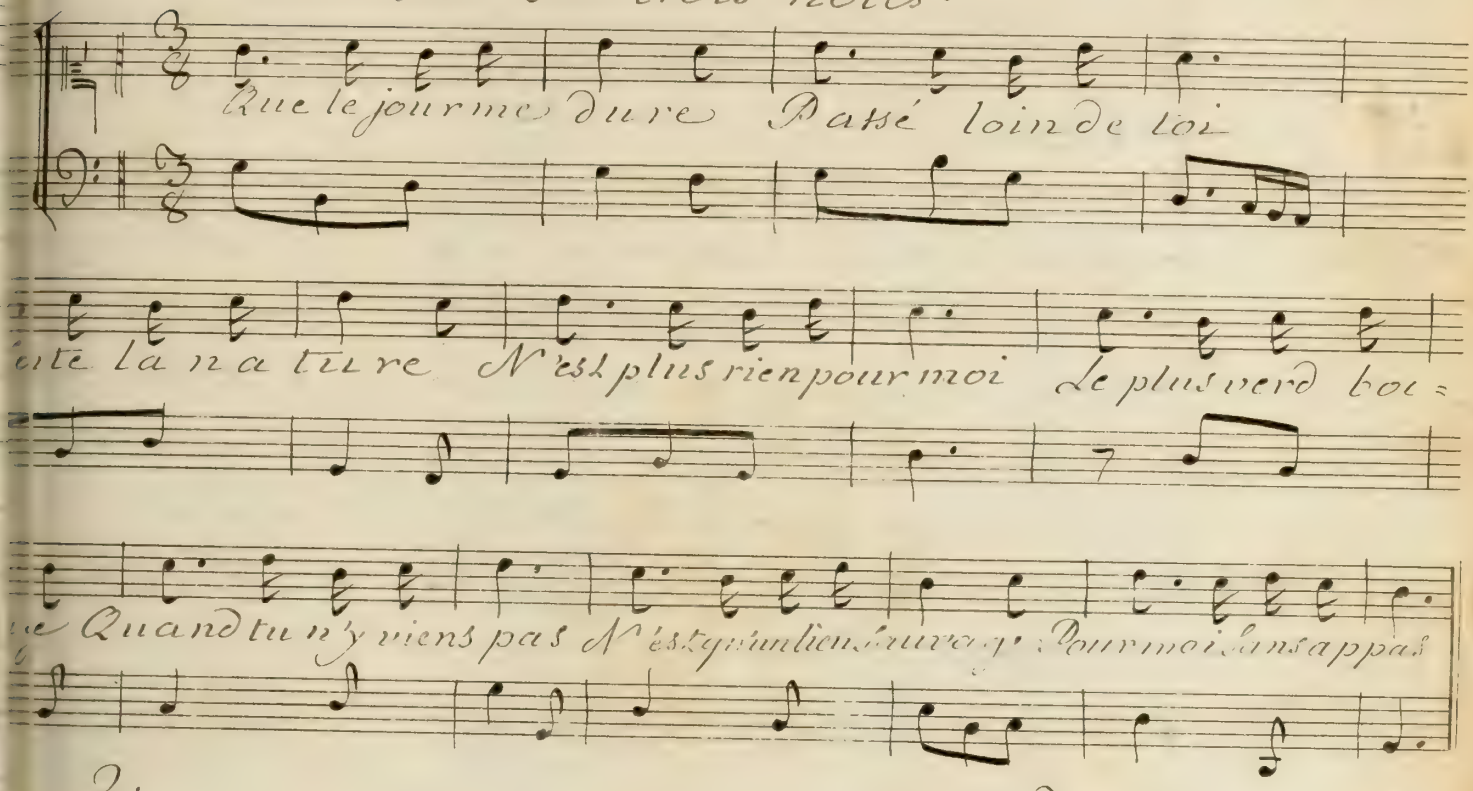
Air upon three Notes, sent to the Author of this Article by the late M. Rouſseau in his own hand writing.

A Fac-simile.

Romance.

Air de trois notes.



2.

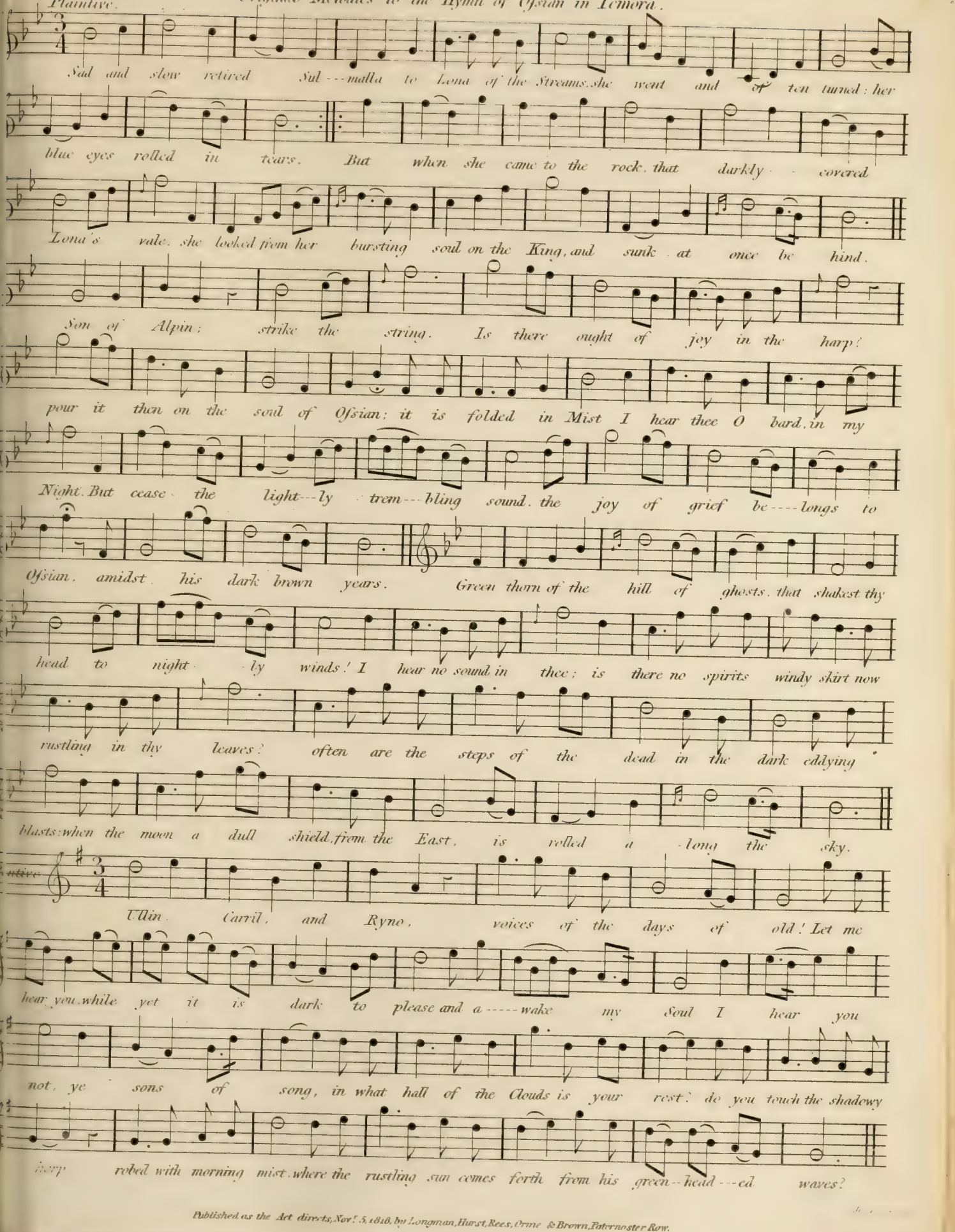
...as! Si je passe
...oir sans te voir
...cherche ta trace
...s mon desespoir:
...n je l'ai perdue
...s à pleurer;
...me eperdue
...e d'expirer.

3

Le coeur me palpite
Quand j'entens ta voix:
Tout mon sang s'agite
Dès que je te vois.
Ouvres-tu la bouche
Les Cieux vont s'ouvrir;
Si ta main me touche,
Je me sens frémir.

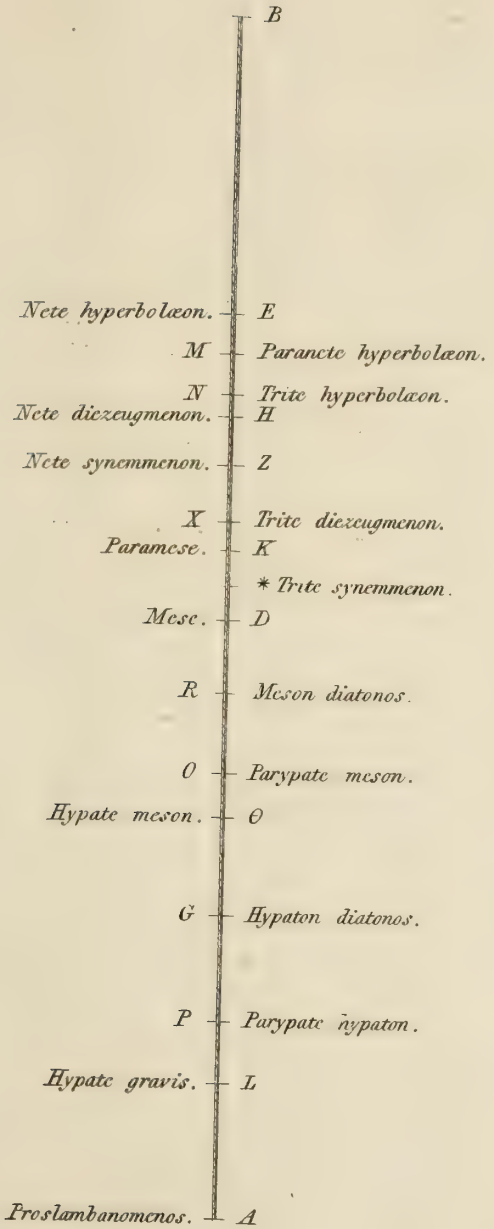
Published as the Act directs March 2d 1807, by Longman Hurst Rees & Orme Paternoster Row

Original Melodies to the Hymn of Ossian in Temora.



Published as the Act directs, Nov.r 5, 1818, by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

See the Article Euclid.



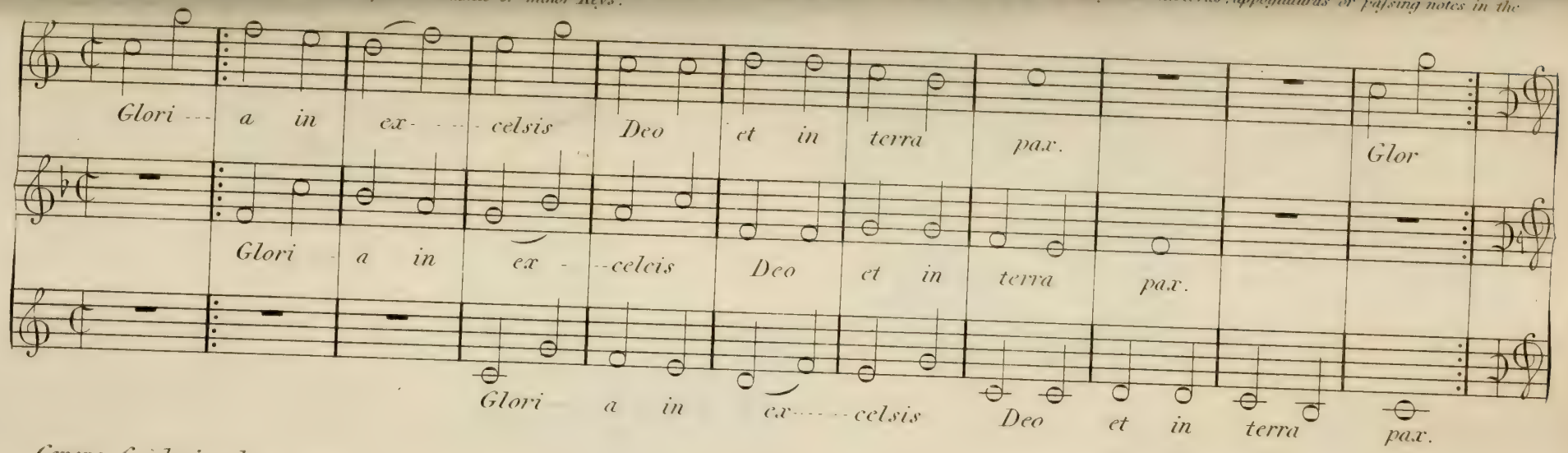
Published as the Act directs April 12th. 1808 by Longman Hurst Rees & Orme Paternoster Row.

In this Kind of Counterpoint, there must be ...

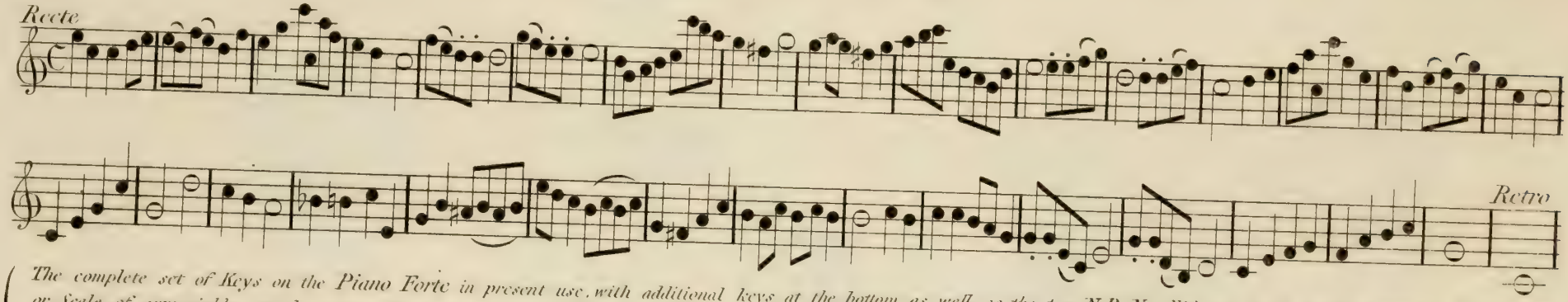
Canon in eight parts, recte, retro, ed a rovescio

... Harmony Masters does this kind of composition admit of minor Keys.

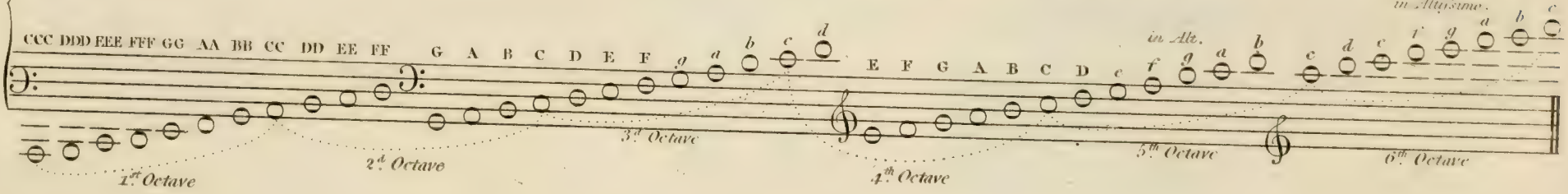
... 5ths 8ves or tritones, in the melody; nor discords, appogiaturas or passing notes in the



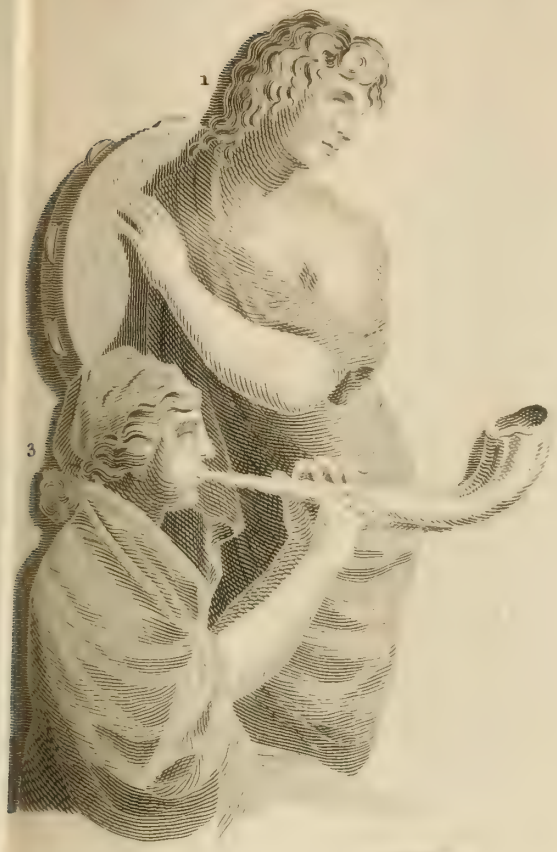
Canone Cancherizando; in which the base begins at the end, and moves backwards like a Crab.

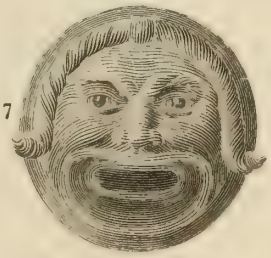


The complete set of Keys on the Piano Forte in present use, with additional keys at the bottom as well as the top. N.B. No Clifs are used in this complete **GAMMUT** *or Scale of appreciable sounds, except the base and treble, which are removeable to different lines. But on whatever line the base Clif is placed, it makes that line* **F**, *and the treble* **G**.



Published as the Act directs April 21. 1808 by Longman Hurst, Rees & Orme, Paternoster Row.



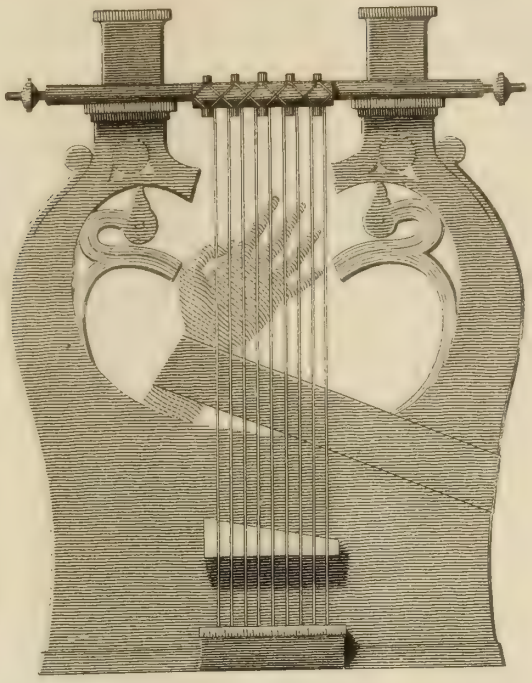


1. *A Tymbrel, or Tambour de Basque.*
2. *A Citharistria, or female minstrel.*
3. *A double Lituus.*
4. *Pan playing on the Syrinx.*
5. *A Bacchanal playing on two Flutes of the same pitch; Tibiæ pares.*
6, 7. *Antique Theatrical Masques.*
8. *A genuine ancient metalline Lituus.*

Published as the Act directs, Jan.ʸ 1.ˢᵗ 1803, by Longman & Rees, Paternoster Row.

ANCIENT MUSICAL INSTRUMENTS & MASKS.

1

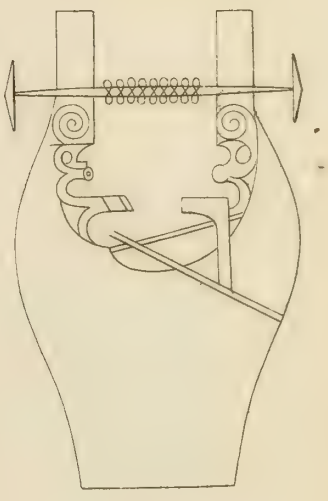


3

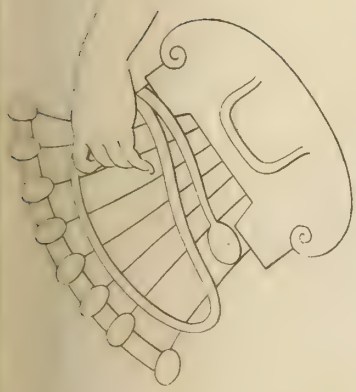
2

4

5



6



1 Beautiful Greek Barbiton, or Harp, from a bas-relief, a Cast of which is in the Royal Academy; An Antique Marble in the British Museum has a similar Barbiton, the Greek Vases &c. furnish similar examples.

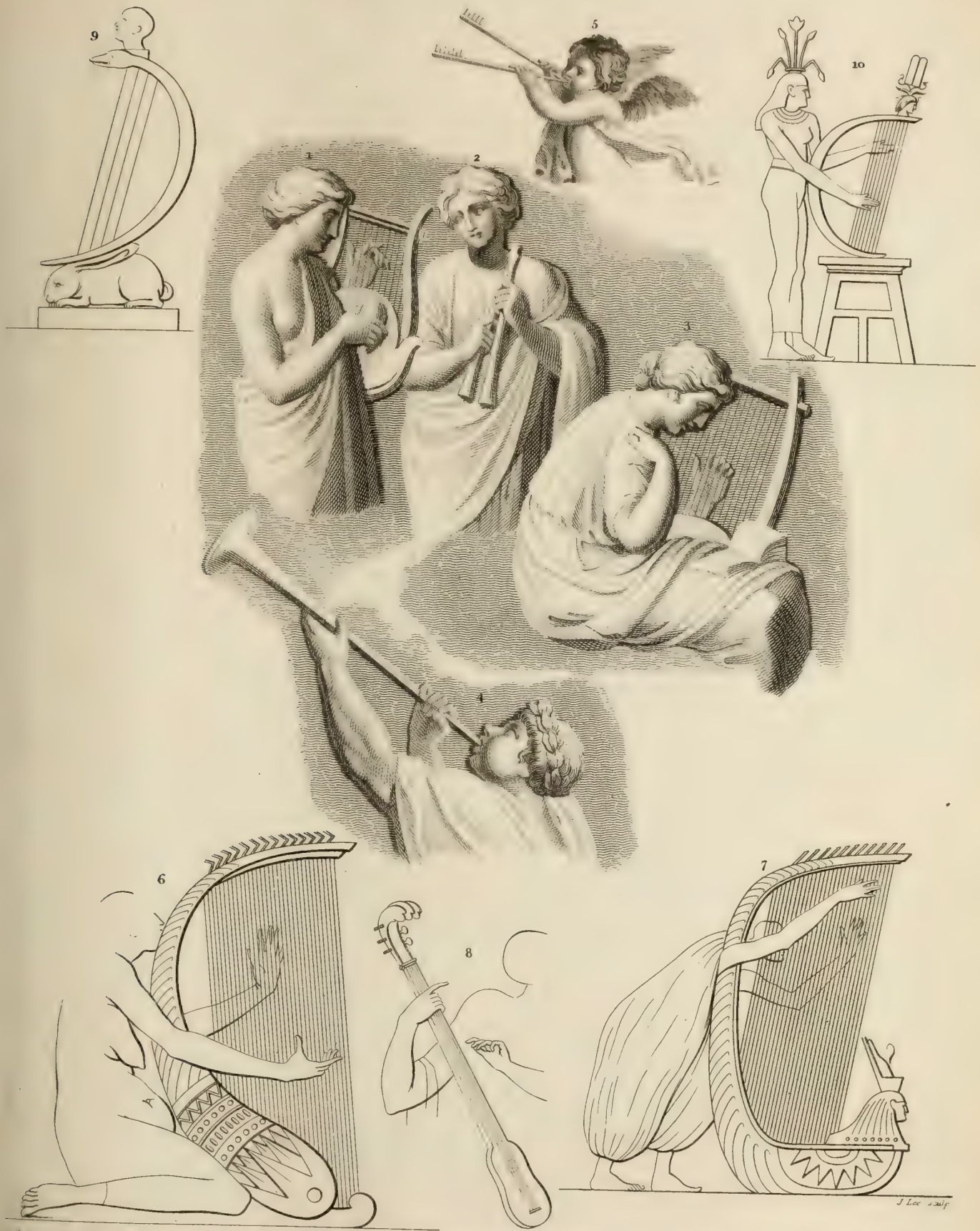
2 A Mask of the Hercules furens of Euripides from a Marble in the Palace Albani in Rome.

3 A Mask of Thais from Terence's play of the Eunuchs in the Illuminated Vatican M.S. of his Comedies.

4 This figure is in the 42nd Plate of the 4th Vol. of the Herculaneum Paintings.

5 & 6 Lyres from Sr. Wm. Hamiltons last Collection of Vases.

Published as the Act directs, June 1.1803, by Longman & Rees, Paternoster Row.



1 2 & 3 are all taken from the same piece of Ancient sculpture, in the Ghigi Palace at Rome, representing a Group of Musicians performing an Epithalamium.
4. The Tuba or long Trumpet, called by the Hebrews, the Trumpet of the Jubilee; to be seen on the Arch of Titus, and on Trajan's Pillar.
5. Cupid playing on a double Flute or Tibiæ pares, from an Ancient painting in the Museo at Portici.
6.7.8.9 & 10 From Egyptian paintings in the Tombs of the Kings of Thebes &c. — Denon Pl. 35 — Nos. 26. 27. 29. 30 & 32.

Published as the Act directs, May 1, 1804 by Longman & Rees, Paternoster Row.

1 & 2. *The Testudo or Lyre of Amphion in front & profile as it appears on the base of the Toro Farnese, at Rome.*
3. *The Lyre held by Terpsichore in the Picture of that Muse dug out of Herculaneum.*
4. *The Psaltery as delineated in the Picture of the Muse Erato dug out of Herculaneum.*
5. *A Trigonium or Triangular Harp from an ancient Painting in the Museum of the King of Naples.*
6. *The Abyssinian Testudo from a Drawing by M^r. Bruce.*
7. *An Etruscan Lyre with 7 Strings.*
8. *A Lyre in the Ancient Picture dug out of Herculanean, on which Chiron is teaching the young Achilles to play.*
9. *An Egyptian Systrum.* 10. *An Ancient Lyre richly ornamented.*

INSTRUMENTS OF MUSIC.

INDIAN MUSICAL INSTRUMENTS.

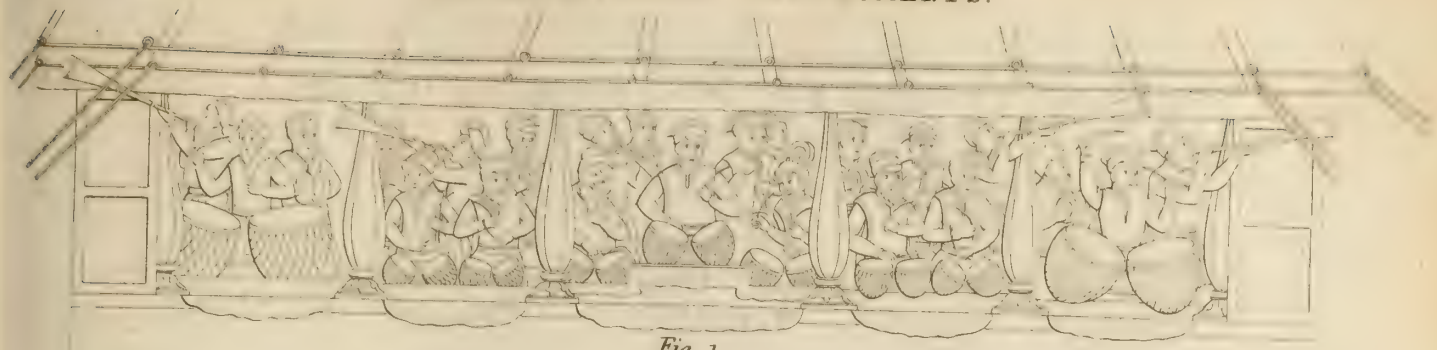


Fig. 1.

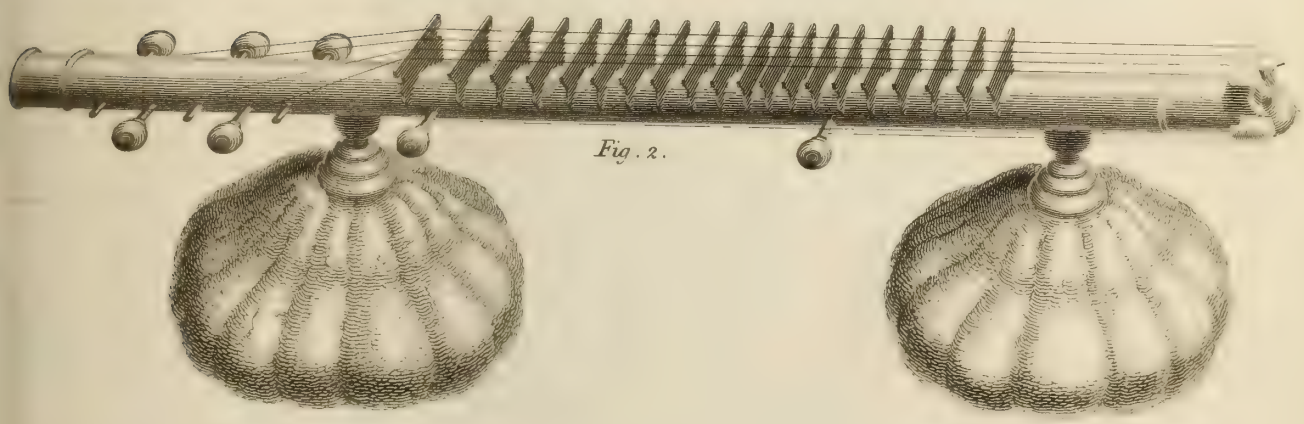


Fig. 2.

Fig. 1. From an original Indian Painting.

Fig. 2. The Been, an Indian Musical Instrument, as described by Sir William Jones, in a discourse on the subject, in the Asiatic Researches Vol. 1. P. 295.

Published as the Act directs, Sept^r. 2^d. 1805, by Longman, Hurst, Rees & Orme, Paternoster Row.

Jn^o. Lee sculp.

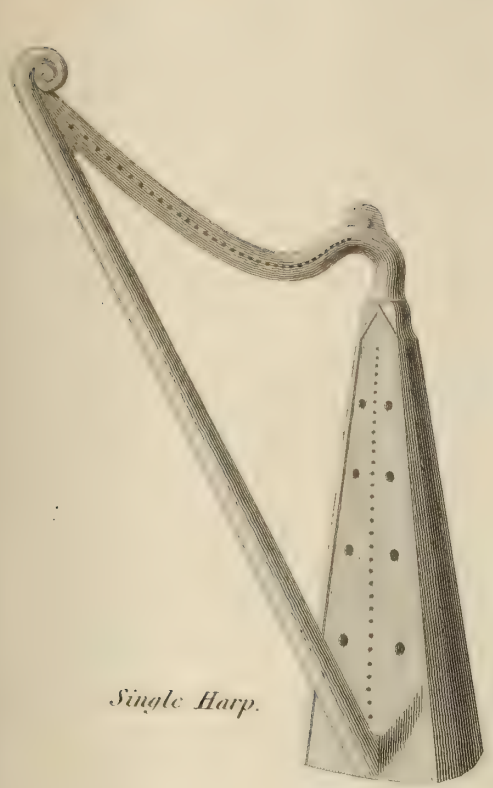
PANDEAN MINSTRELS, IN PERFORMANCE AT VAUX HALL.

F. Burney del

Jn° Lee sculp

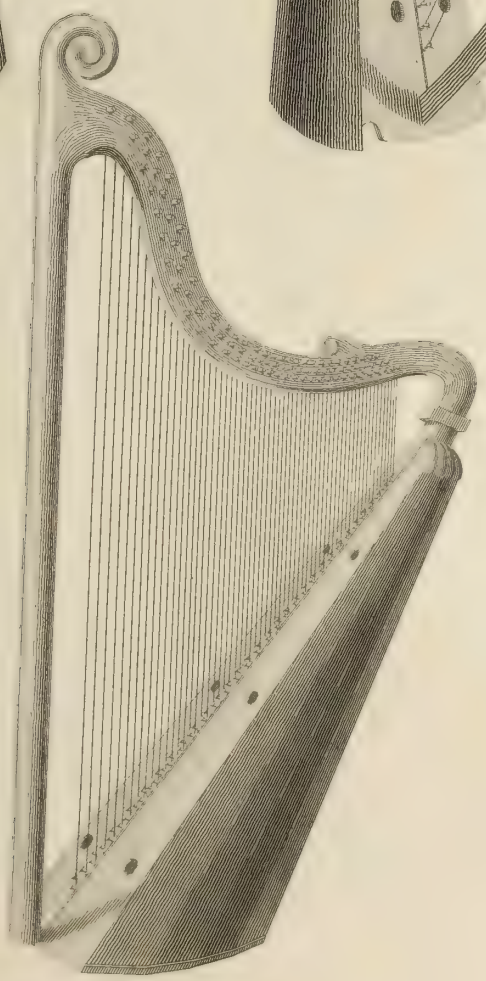
Published as the Act directs. Dec^r 1^st 1806, by Longman, Hurst, Rees & Orme, Paternoster Row.

WELSH HARPS.



Single Harp.

Ancient Triple Harp.

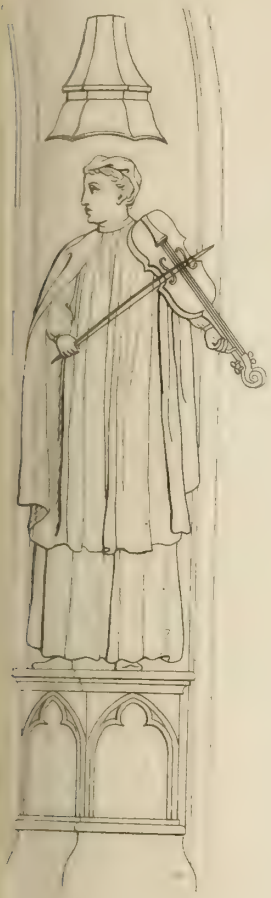


Modern Triple Harp.

Published as the Act directs April 1. 1808 by Longman, Hurst, Rees, & Orme, Paternoster Row.

MUSICAL INSTRUMENTS.

ORIGIN OF THE BOW.



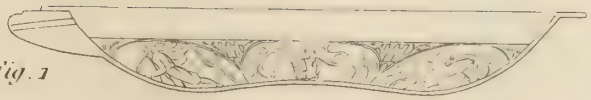


Fig. 1

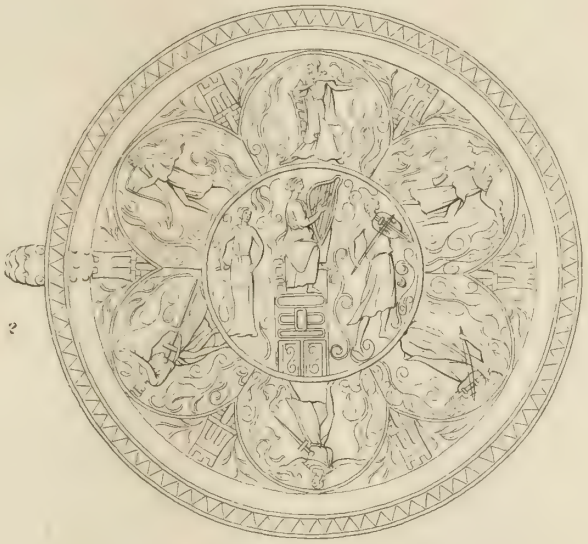


Fig. 2

Fig. 3

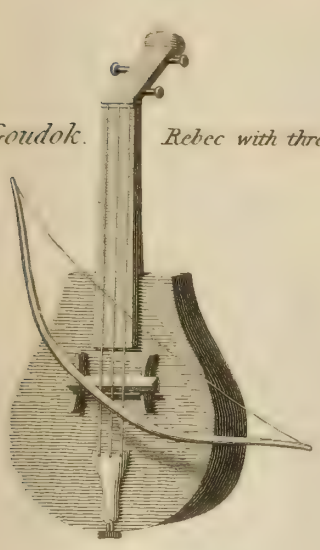
Fig. 5

Published as the Act directs April 1. 1808, by Longman Hurst, Rees, & Orme, Paternoster Row.

Jn.° Lee sculp.

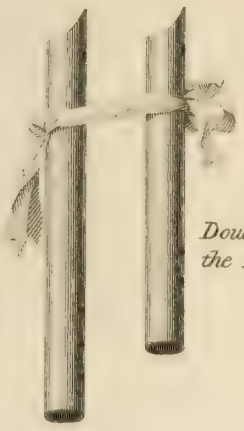
RUSSIAN MUSICAL INSTRUMENTS.

From the Russian Antiquities, by M. Guthrie, Physician to the late Empress Catherine.

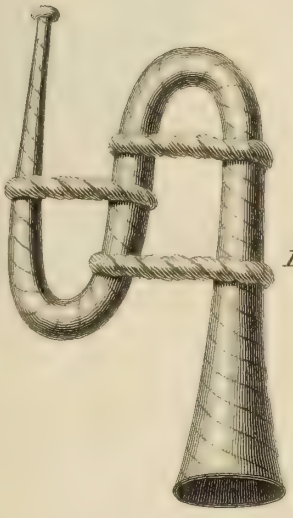


Goudok. *Rebec with three Strings.*

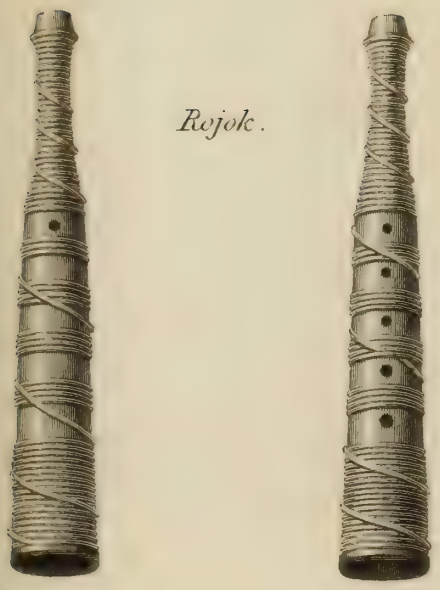
Gélaika.



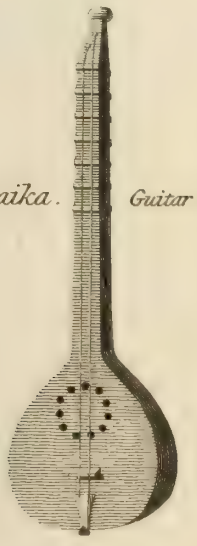
Double Flutes of the Ancients.



Corne de chasse de Siberie, ou Rok. *Hunting Horn of Siberia.*



Rojok.



Batalaika. *Guitar with two Strings.*

Published as the Act directs April n.ᵗʰ 1808 by Longman Hurst, Rees & Orme, Paternoster Row

HARPS.

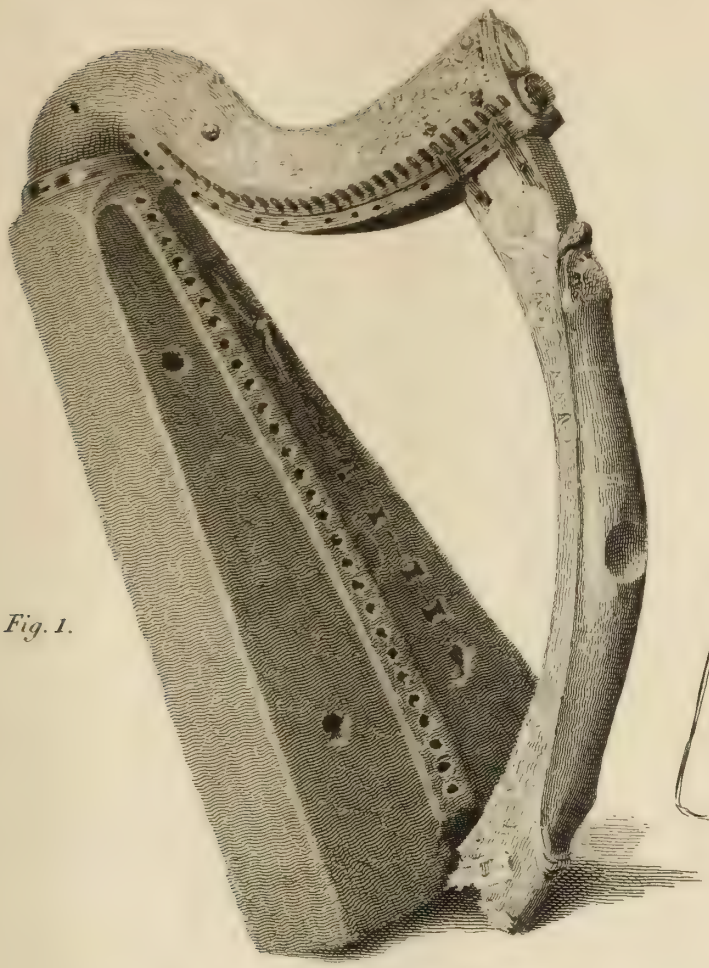


Fig. 1.

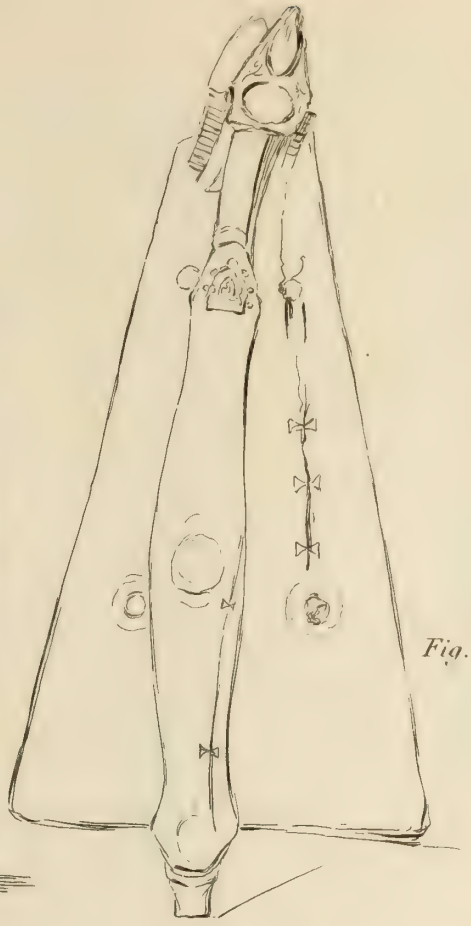


Fig. 2.

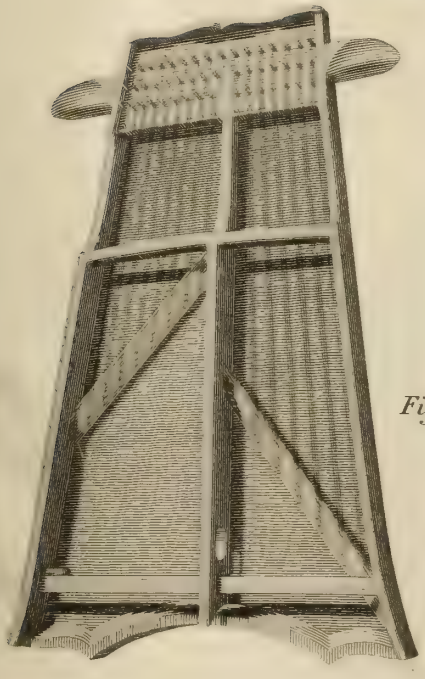


Fig. 4.

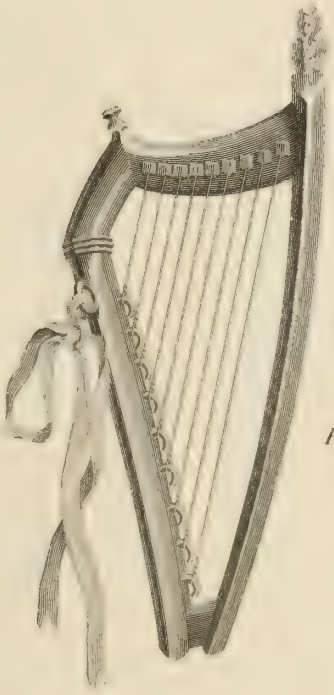


Fig. 3.

Fig. 1 & 2. The Harp of Brian Boromh. height 32 In. In the University of Dublin.

Fig. 3. Silver Prize Harp. height 6½ In. In the poſſeſsion of Dr. Burney.

Fig. 4. Bell Harp, height 21 In. In the poſſeſsion of Mr. Jones.

Published as the Act directs, Augst. 1st 1808, by Longman, Hurst, Rees, & Orme, Paternoster Row.

Jnº Lee sculp

MUSICAL INSTRUMENTS.

Scale to Figs. from 1 to 8.

0 1 2 3 4 5 6 7 8 9 10 11 12 Inches

1. *English Common Flute*
2. *German Flute*
3. *Improved German Flute with additional Keys*
4 & 5. *Hautboys*
6. B *Fife*
7. C *Fife*
8. *English Flageolet*
9. *Gong*
10 & 11. *Tabour & Pipe*

Published as the Act directs. Oct.r 1.1811 by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

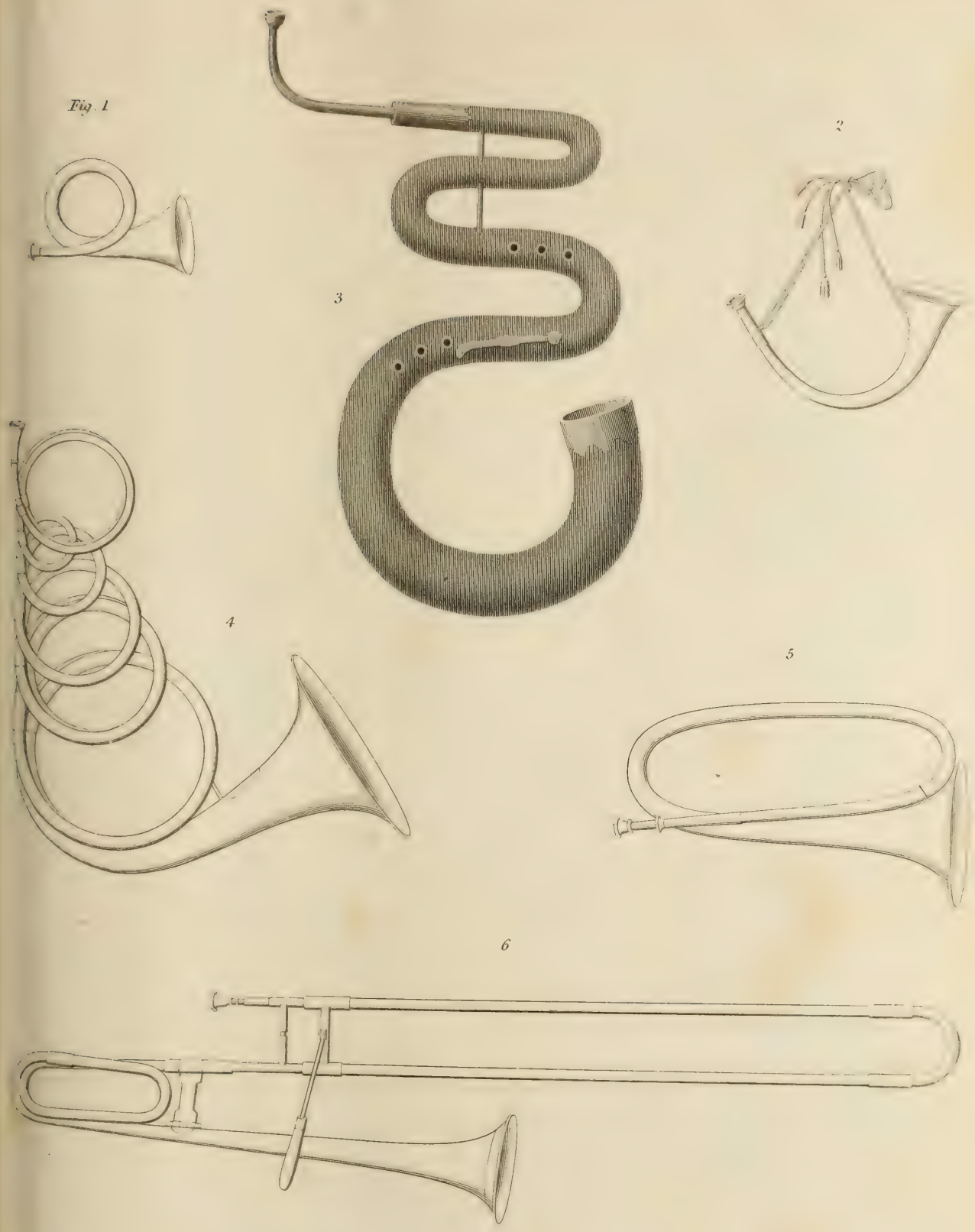


Fig.s 1 & 2 Hunting Horns. 3 Serpent. 4 French Horn. 5 Bugle. 6 Sackbut or Trombone.

Published as the Act directs. Nov.r 1810 by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

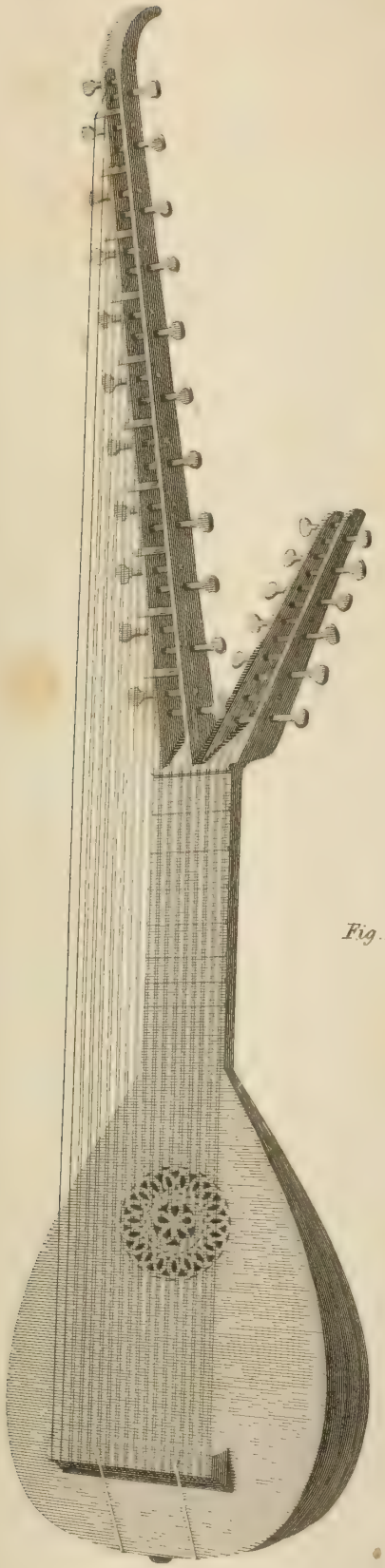


Fig. 1

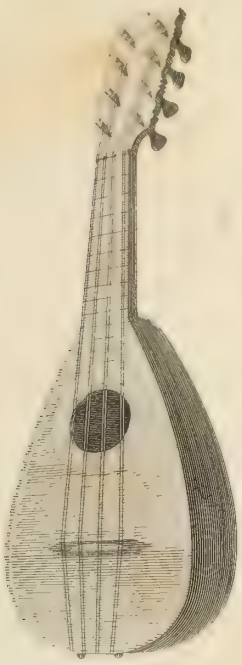


Fig. 2

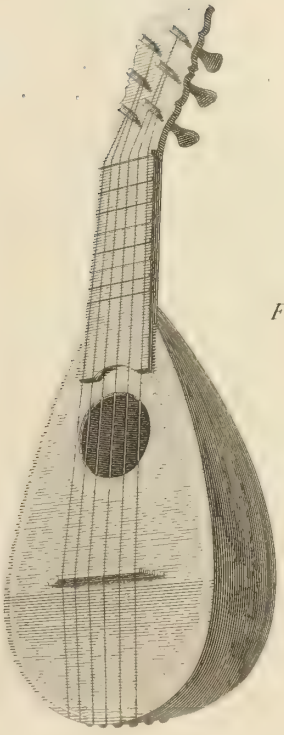


Fig. 3

Fig 1 Arch Lute height $\frac{F.}{5.}\ \frac{In}{8}$ In the Collection of the late Mr D. Walker Fig 2 Mandoline the distance from Bridge to Nut same as Violin $\frac{In}{13}$. Fig. 3 Mandola varies in length from Bridge to Nut according to its pitch.

Jn.° Lee sculp.

Published as the Act directs Dec.r 1.1811 by Longman, Hurst, Rees, Orme & Brown, Paternoster Row

MUSICAL INSTRUMENTS.

Fig 3

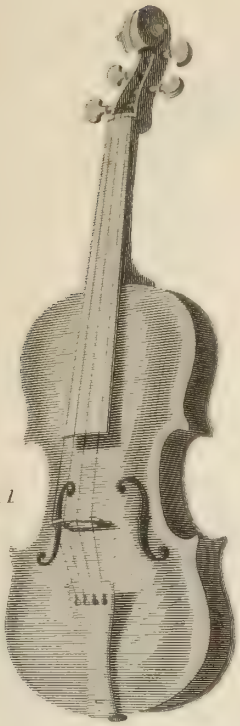


Fig. 1

Fig. 2

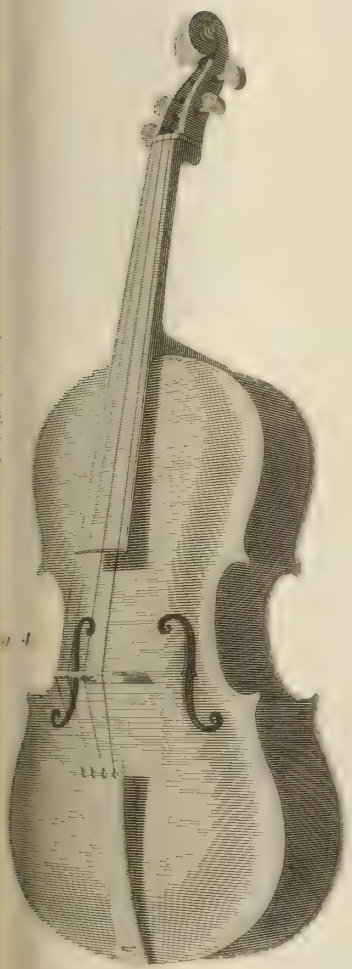


Fig 4

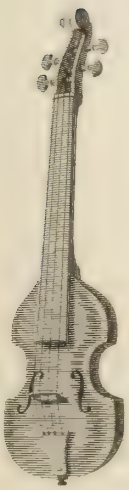


Fig. 5

Fig. 6

Fig. 1 & 2 Violin and Bow. Fig 3 Sordine or Mute. Fig. 4 Violoncello.

Fig. 5 Violino Piccola or Kit. Fig. 6 Viol de Gamba of the 16th Century.

J. Lee sculp.

Published as the Act directs Jan.y 1. 1813 by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

MUSICAL INSTRUMENTS.

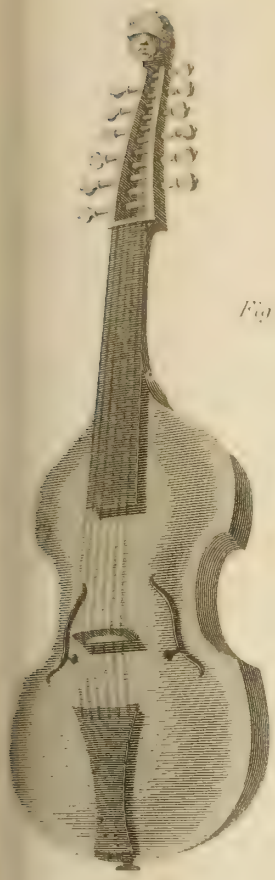


Fig. 1

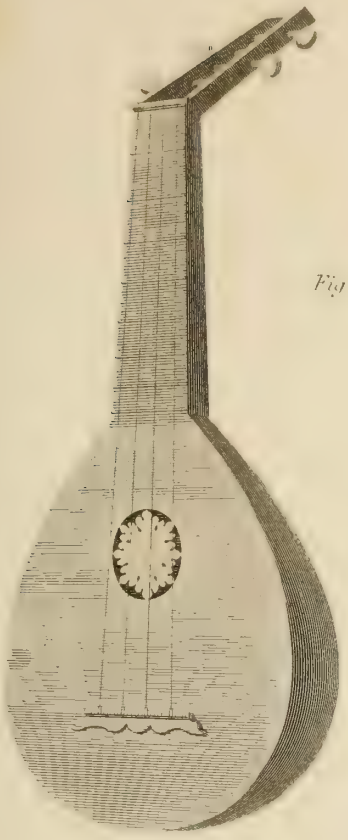


Fig. 2

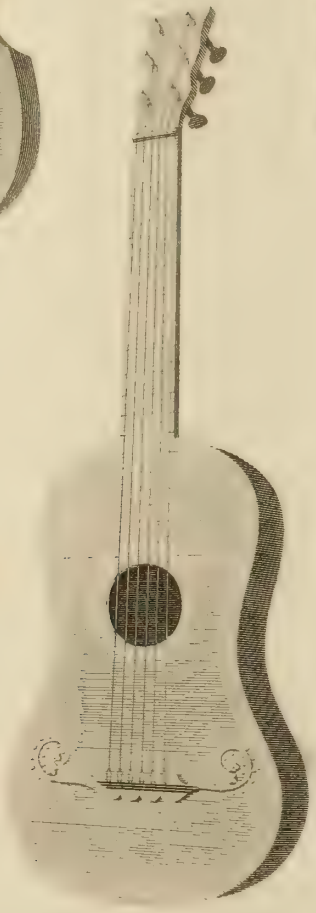


Fig. 3

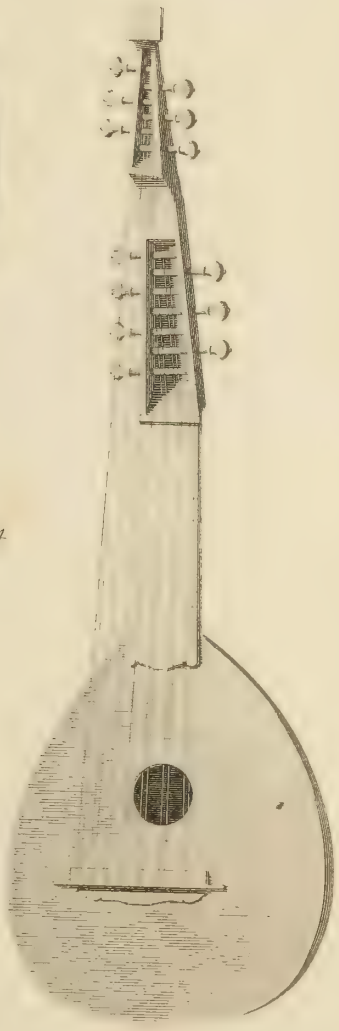


Fig. 4

Fig. 1 Viol d Amour height F 2 In 4

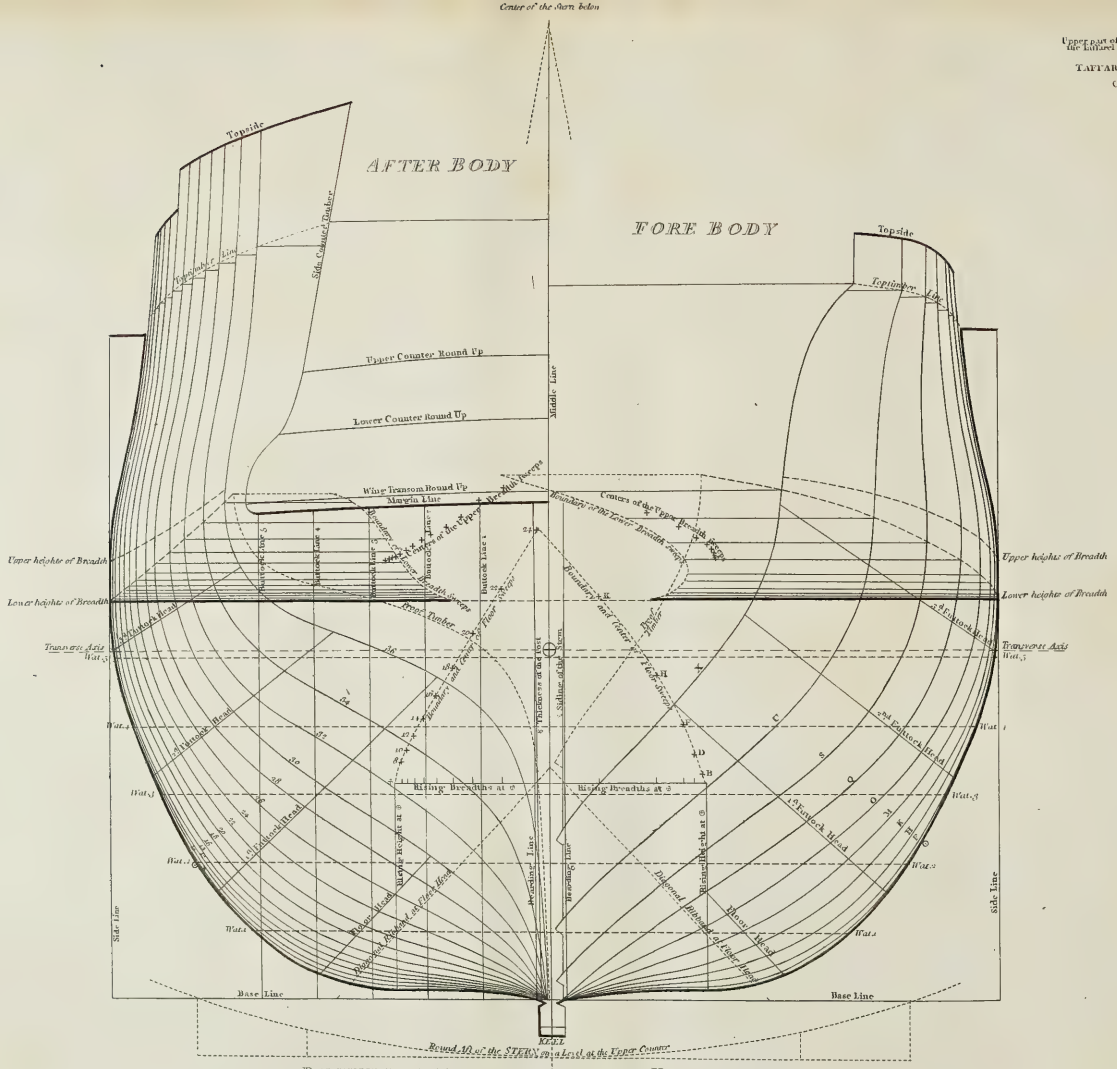
Fig. 2 Mandore

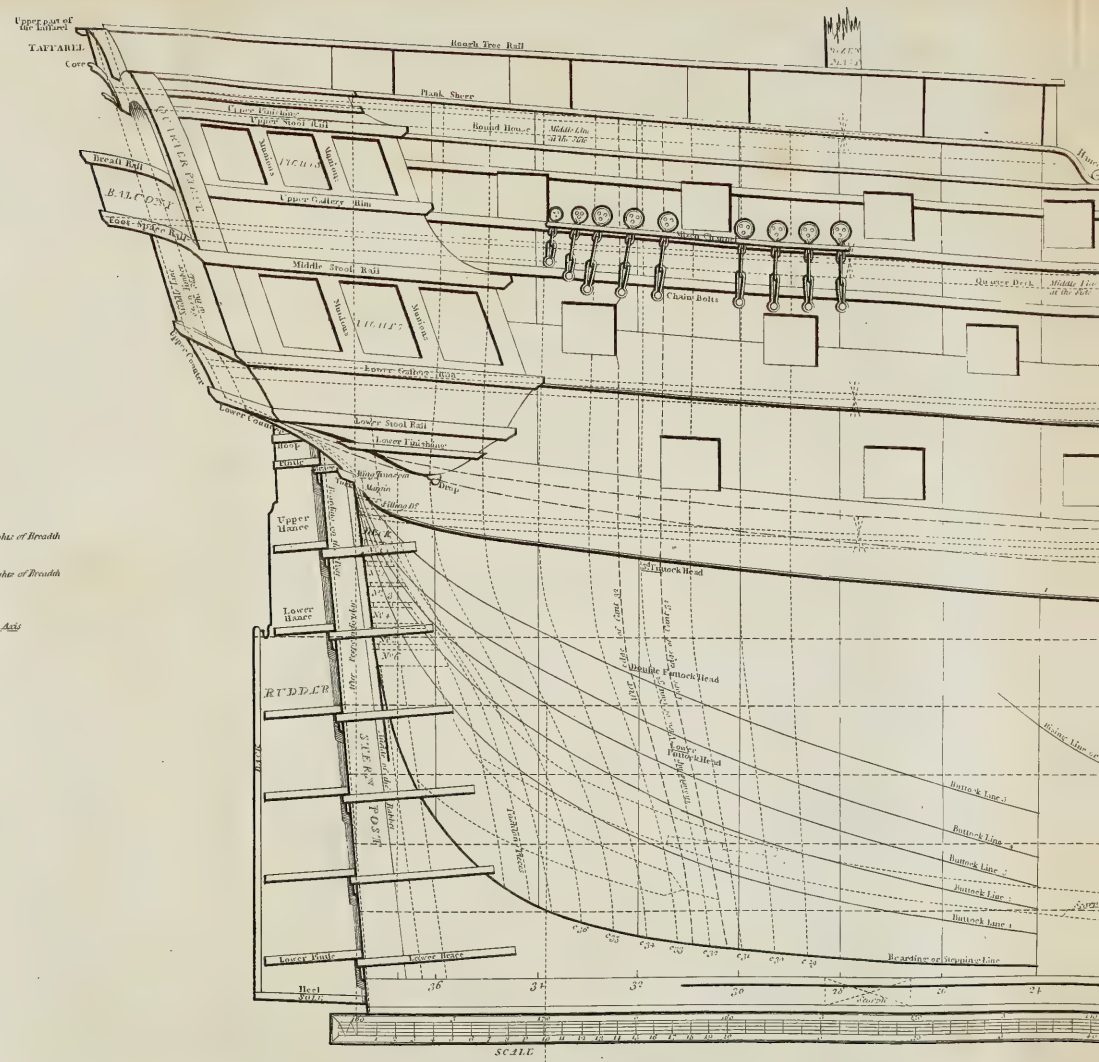
Fig. 3 Spanish Guitar height F 3 In 1

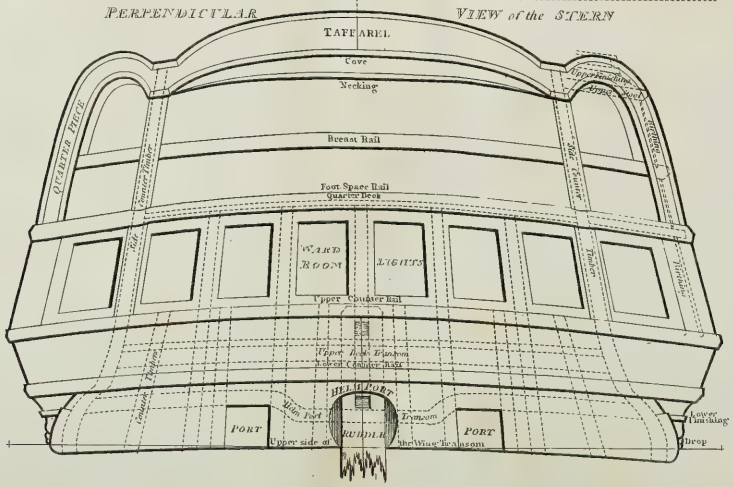
Fig. 4 Lute 3. 8

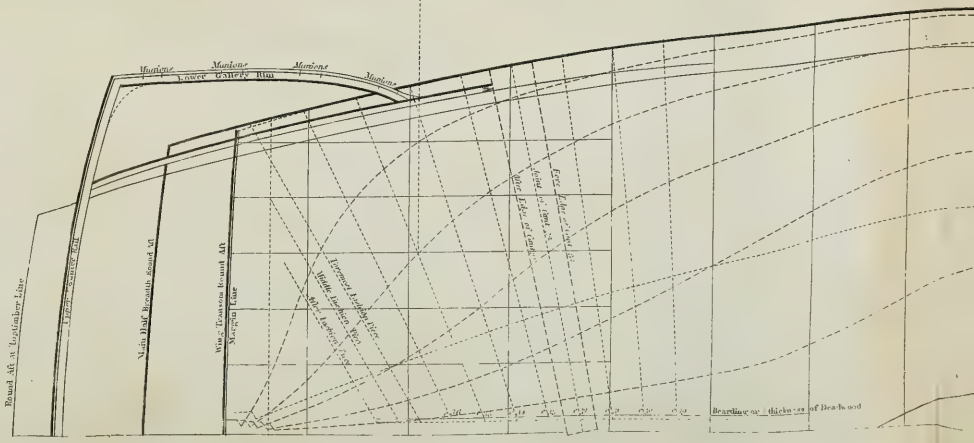
Jnº Lee sculp

Published as the Act directs Decr 21 1818 by Longman Hurst Rees Orme & Brown Paternoster Row.


Center of the Stern below
AFTER BODY
FORE BODY
Topside
Toptimber Line
Side Counter Timber
Upper Counter Round Up
Lower Counter Round Up
Middle Line
Wing Transom Round Up
Mayn Line
Upper height of Breadth
Lower height of Breadth
Transom Axis
Wat.5
Wat.4
Wat.3
Wat.2
Wat.1
Side Line
Base Line
Rising Breadths at 6
Rising Breadths at 3
Breast Timber
Buttock Lines
Diagonal Lines
Sidings of the Stern
Round Aft of the STERN to a Level of the Upper Counter


Upper part of the Tafferel
TAFFAREL
Cove
Rough Tree Rail
Plank Sheer
Upper Gallery Rail
Rounded House
Middle Line at the Poop
Breast Rail
BALCONY
Foot-Space Rail
Upper Gallery Rim
Middle Stool Rail
Lower Gallery Rail
Upper Counter
Lower Counter
Lower Stool Rail
Lower Finishing
Hoop
Transom
Mayn
Drop
Upper Transom
Lower Transom
Upper Brace
Lower Brace
RUDDER
Stern Post
Keel
Main Piece
Deadwood
Sternpost
Rabbit
Outside Pentock Head
Inside Pentock Head
Buttock Line 3
Buttock Line 2
Buttock Line 1
Lower Pentock Head
Lower Pintle
Heel
Rising Line
Bearding or Stopping Line
SCALE


PERPENDICULAR VIEW of the STERN
TAFFAREL
Cove
Neeking
Breast Rail
Foot Space Rail
Quarter Deck
QUARTER PIECE
Upper Counter Timber
Side Counter Timber
WARD ROOM
LIGHTS
Upper Counter Rail
Upper Aft Transom
Upper Counter Rose
Main Piece
Counter Timber
Transom
PORT
RUDDER
Upper side of the Wing Transom
Lower Transom
Drop


Mainsail
Mainsail
Mainsail
Lower Gallery Rim
Round Aft at Tuckaboy Line
Main Breadth Round Aft
Wing Transom Round Aft
Mayn Line
Upper Counter Rail
Middle Counter Rail
Lower Counter Rail
Bearding or thickness of Deadwood

I.Glover del.

NAVAL ARCHITECTURE.

DRAUGHT OF A SHIP PROPOSED TO CARRY 74 GUNS.

DIMENSIONS, &c.

Length on the Lower Deck	180 . 0		Gun Decks	28	32 Pounders
" by Keel for Tonnage	145 . 0		Upper Deck	30	24 do.
Breadth Extreme	48 . 8	to carry on the	Quarter Deck	12	9 do.
Depth in Hold	20 . 0		Forecastle	4	9 do.
Burthen in Tons (Builders Tonnage)	1872			Total	74 Guns

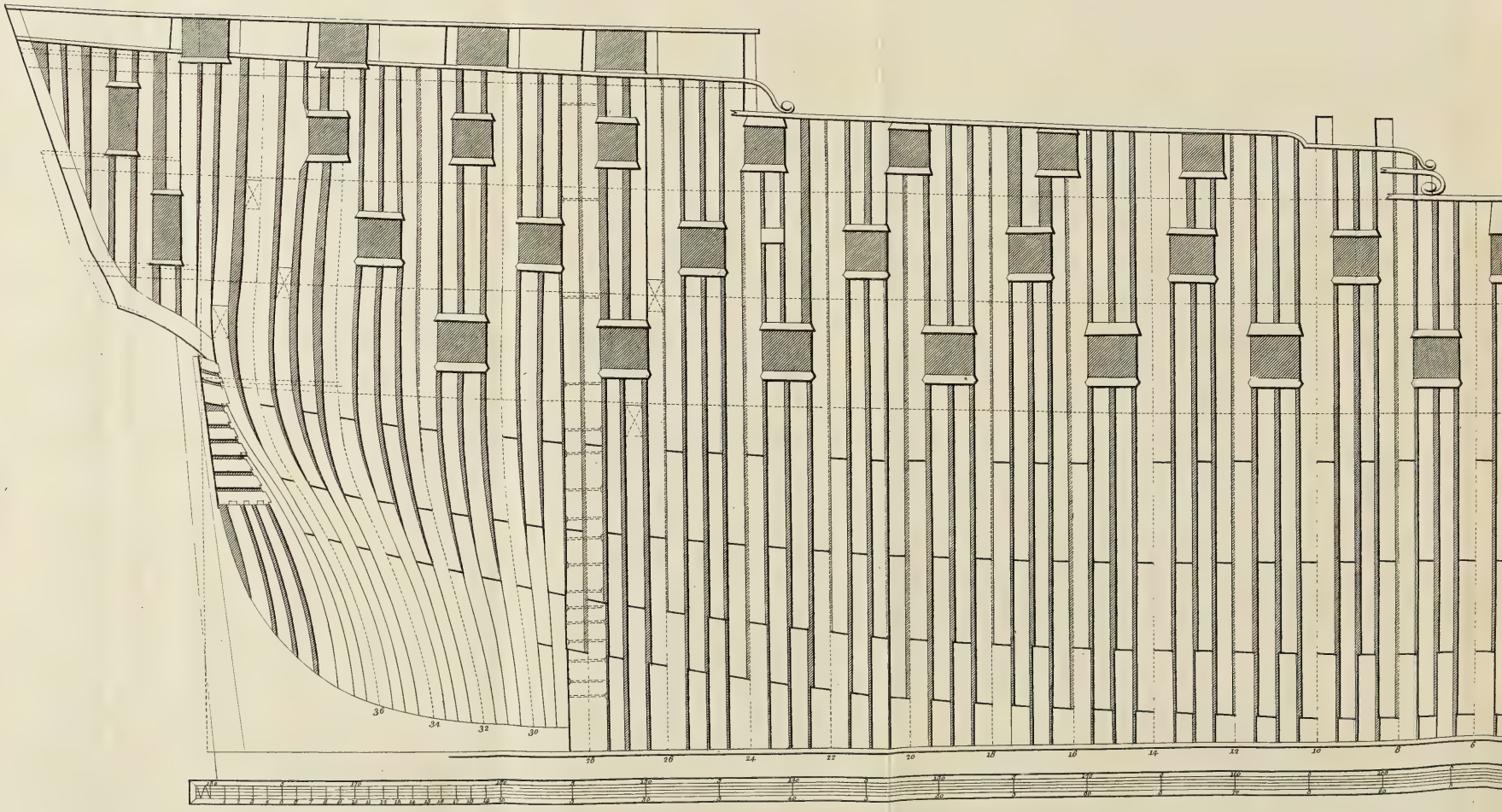
SHEER PLAN

CHANNEL WALE

MAIN WALES

HALF BREADTH PLAN

PLAN of the HEAD



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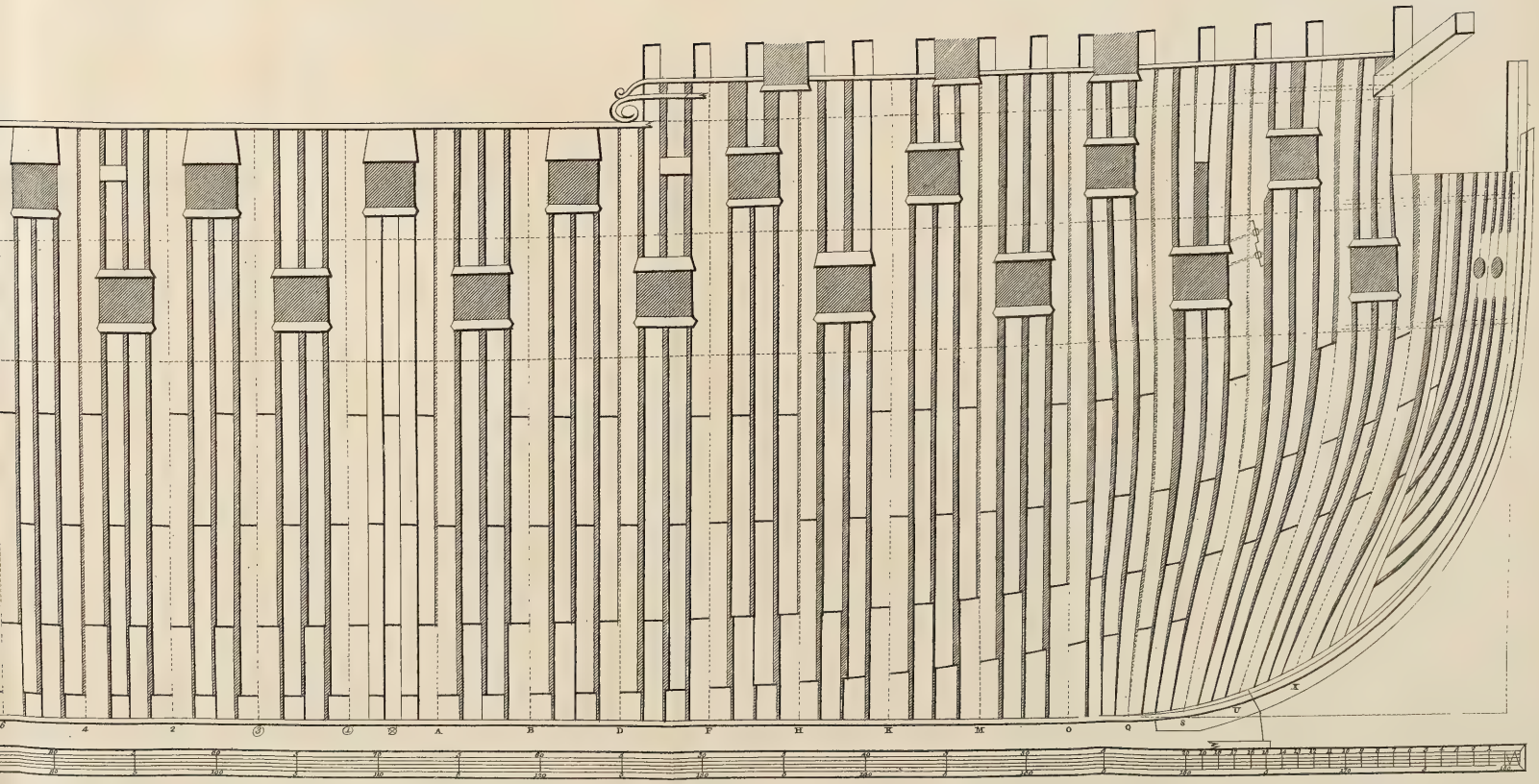
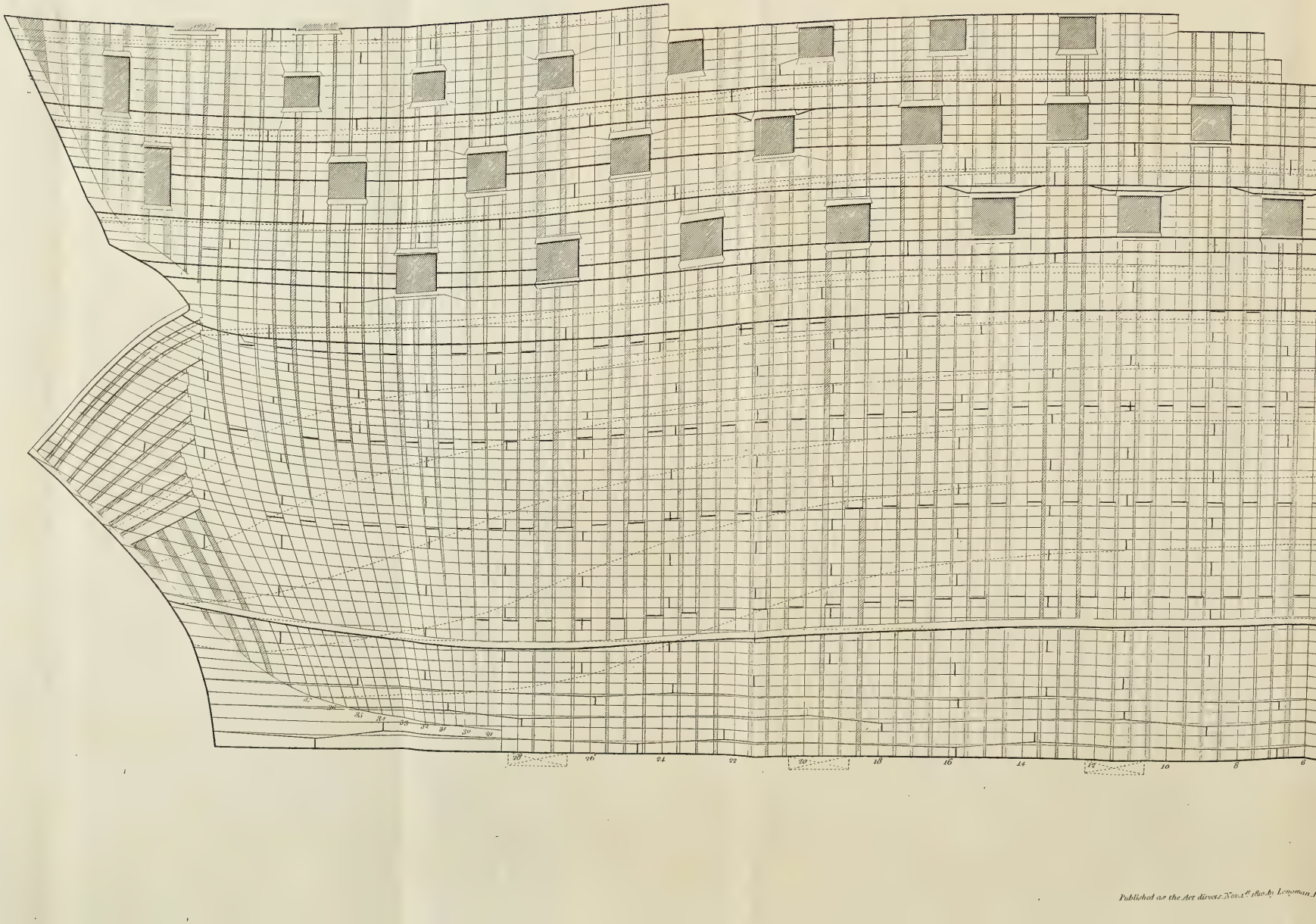
NAVAL ARCHITECTURE.

DISPOSITION OF THE FRAME OF A SHIP OF 74 GUNS.



by Longman, Hurst, Rees, Orme & Brown, Paternoster Row.

T. Milton sculp.



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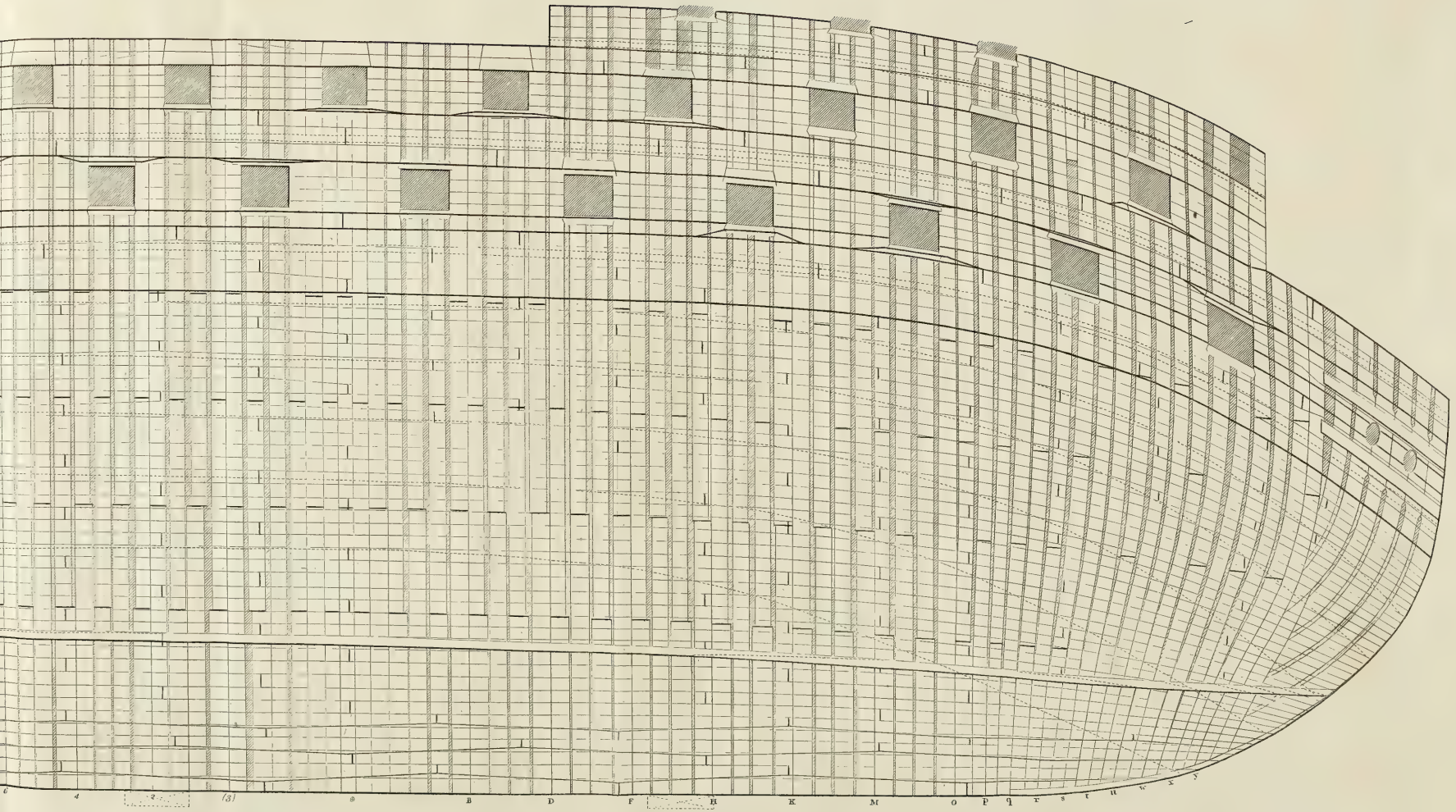


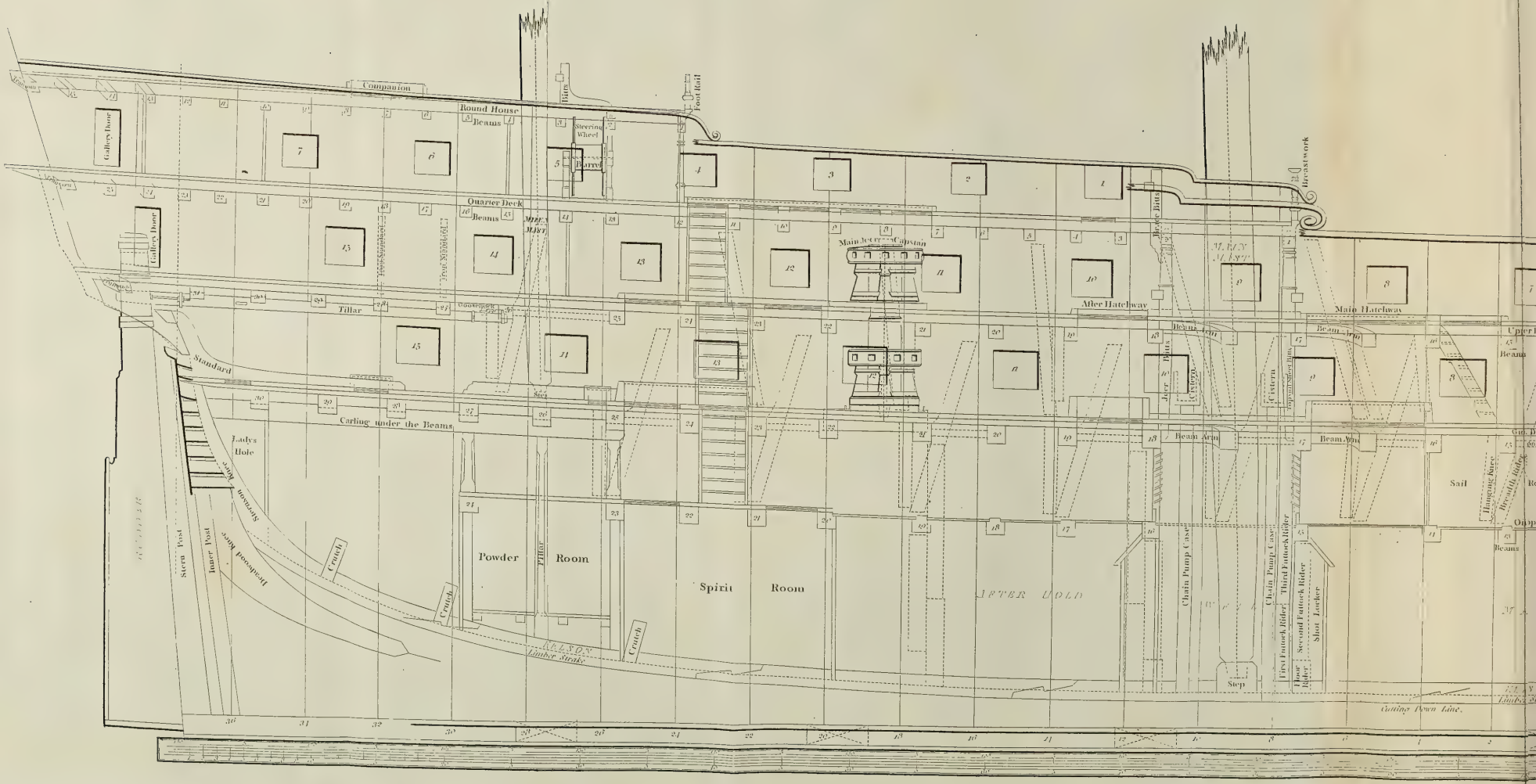
Millton & Co.

Hunt, Rees, Orme & Brown, Paternoster Row.

NAVAL ARCHITECTURE

PROFILE OF A SHIP OF 74 GUNS

Inboard Works.

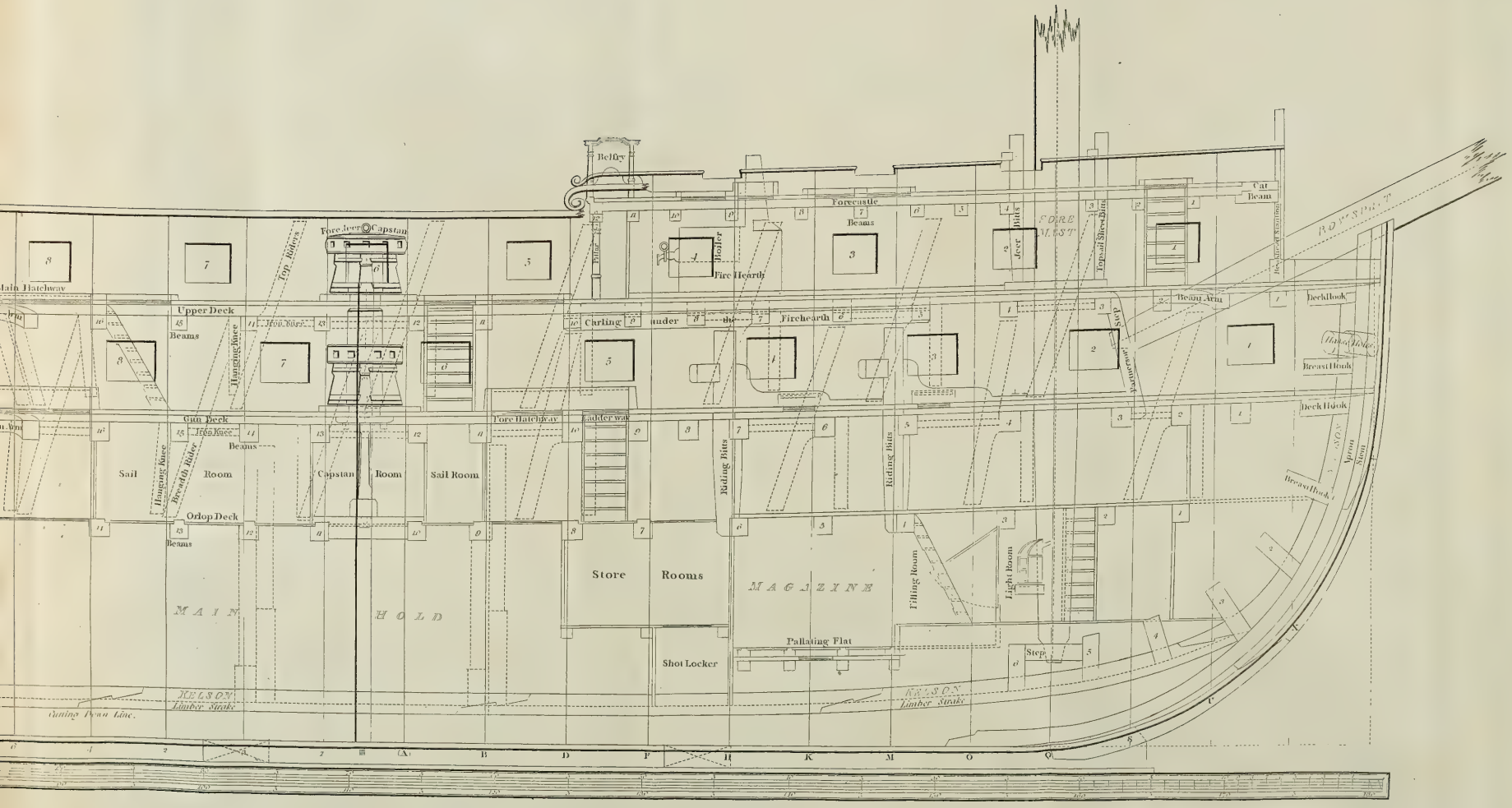


Published as the Act directs, Oct.r 1.st 1805, by Longman, Hurst, Rees & Orme, Paternoster R.

...HITECTURE.

SHIP OF 71 GUNS.

...rd Works.



Longman Hurst Rees & Orme Paternoster Row.

E. Milton sc.

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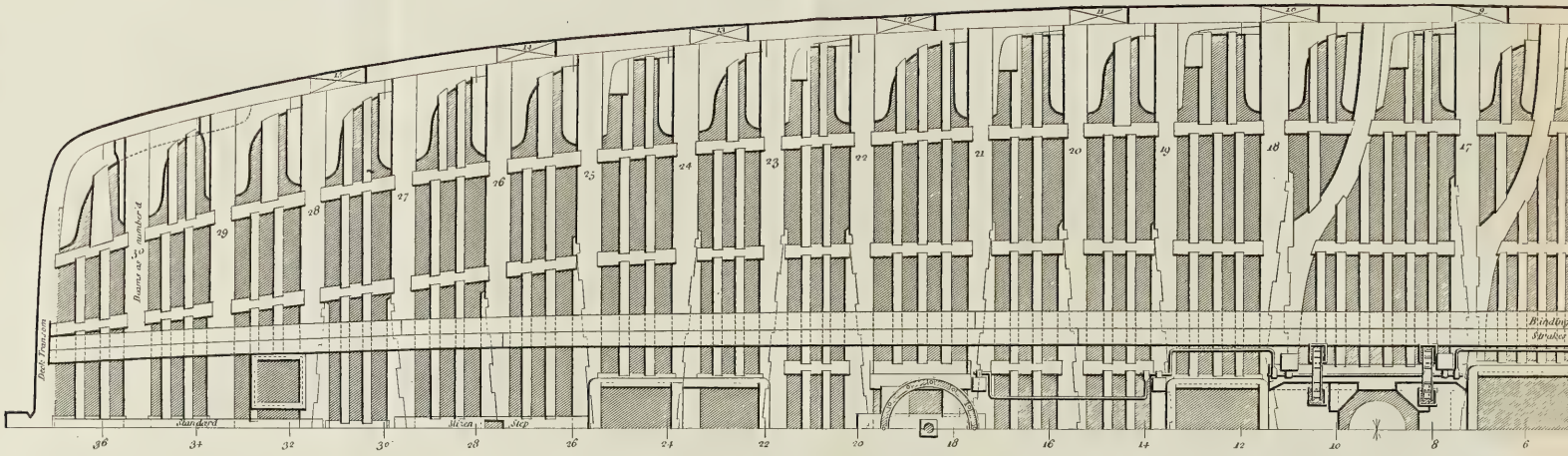
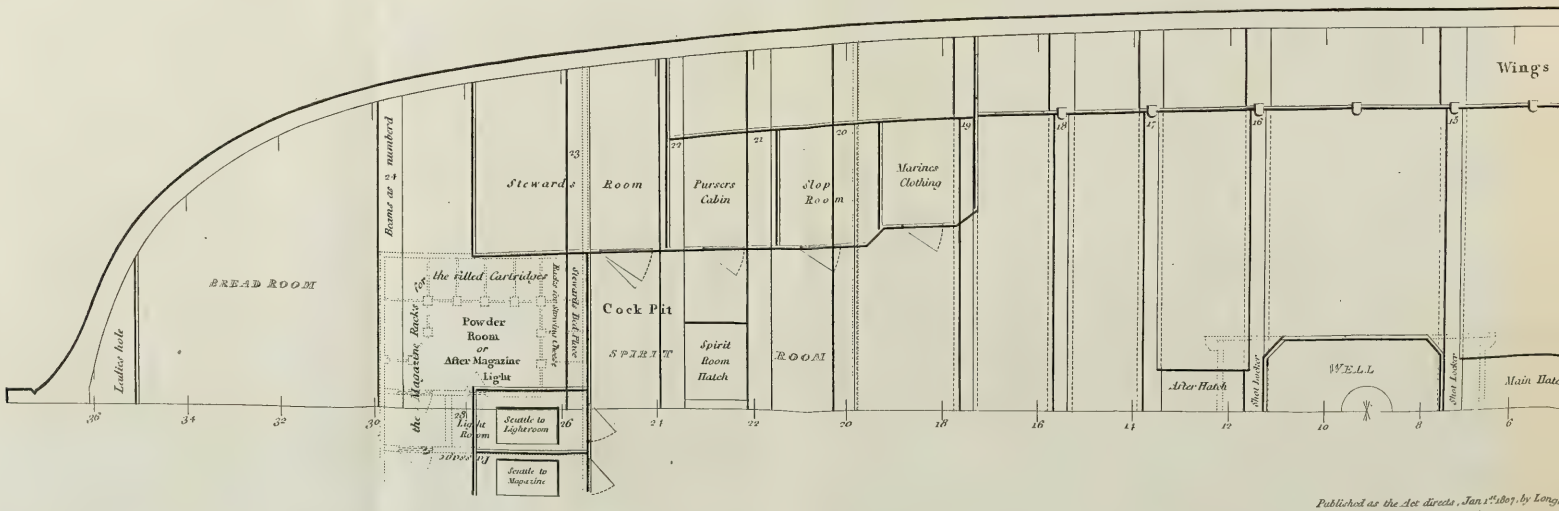


PLAN OF TH



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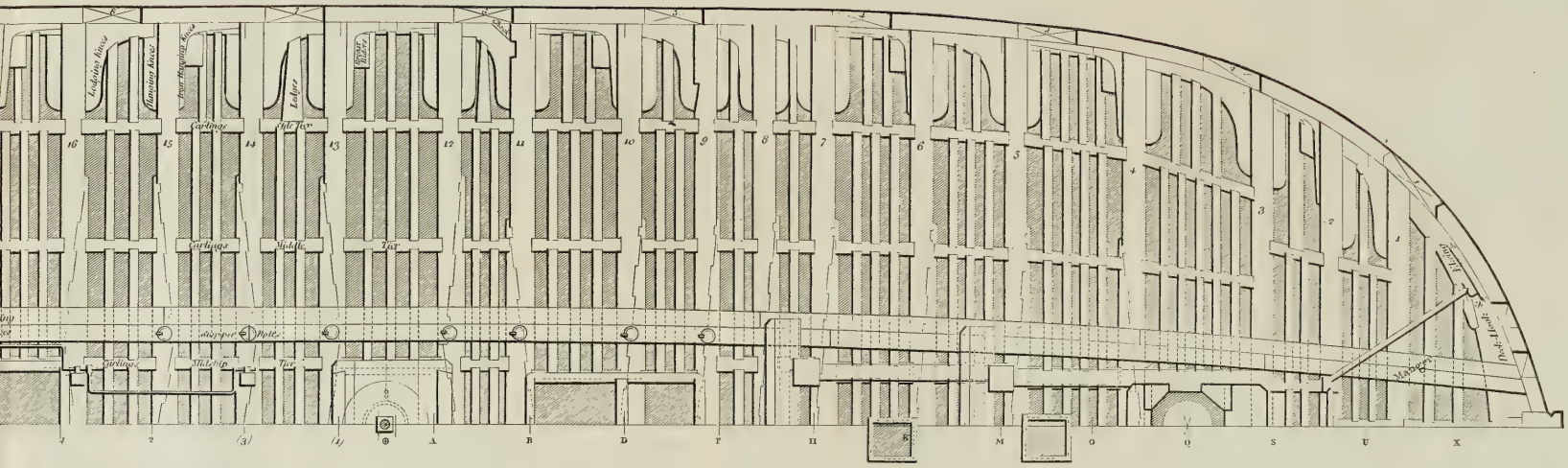
L.Blore del.

CHITECTURE.

HIP OF 74 GUNS.

HE GUN DECK.



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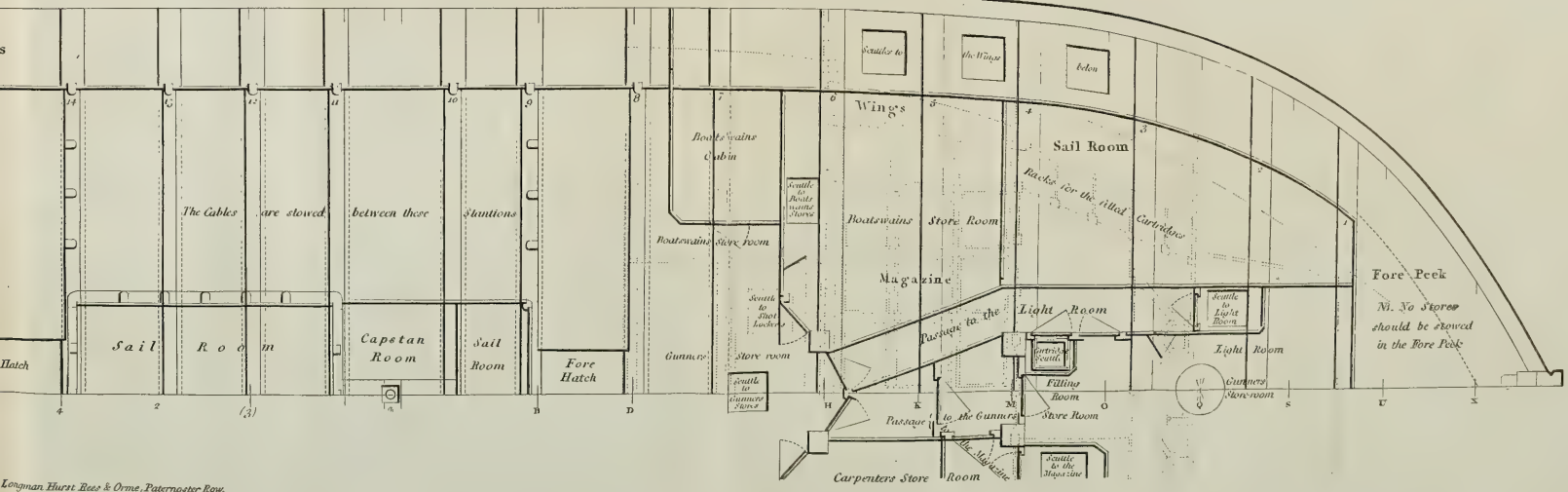


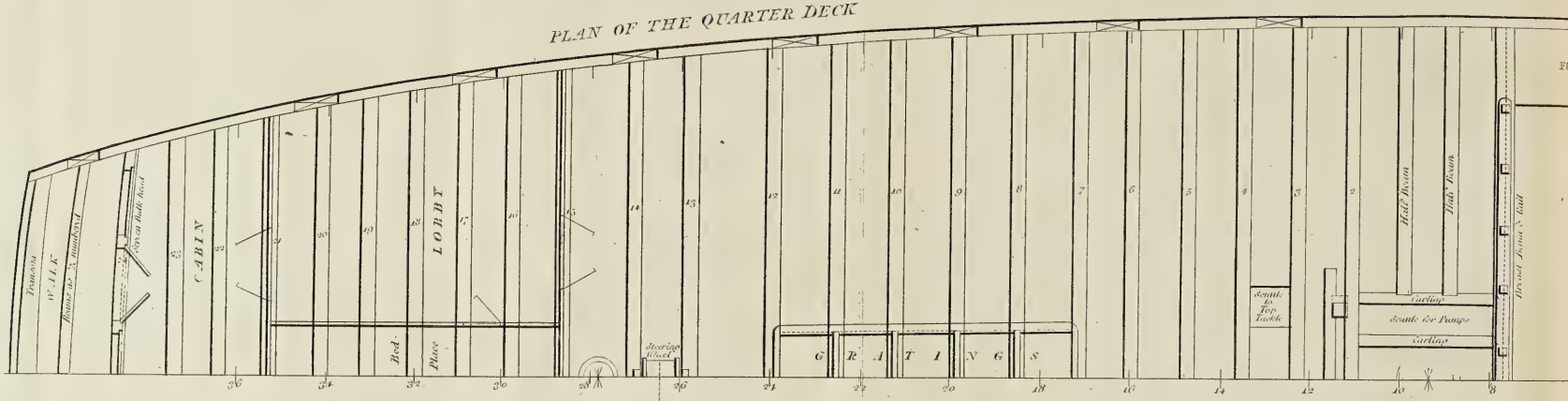
Longman Hurst Rees & Orme, Paternoster Row.

Milton D.

NAVAL AR

PLANS OF THE QUARTER-DECK, FORECAS

PLAN OF THE QUARTER DECK



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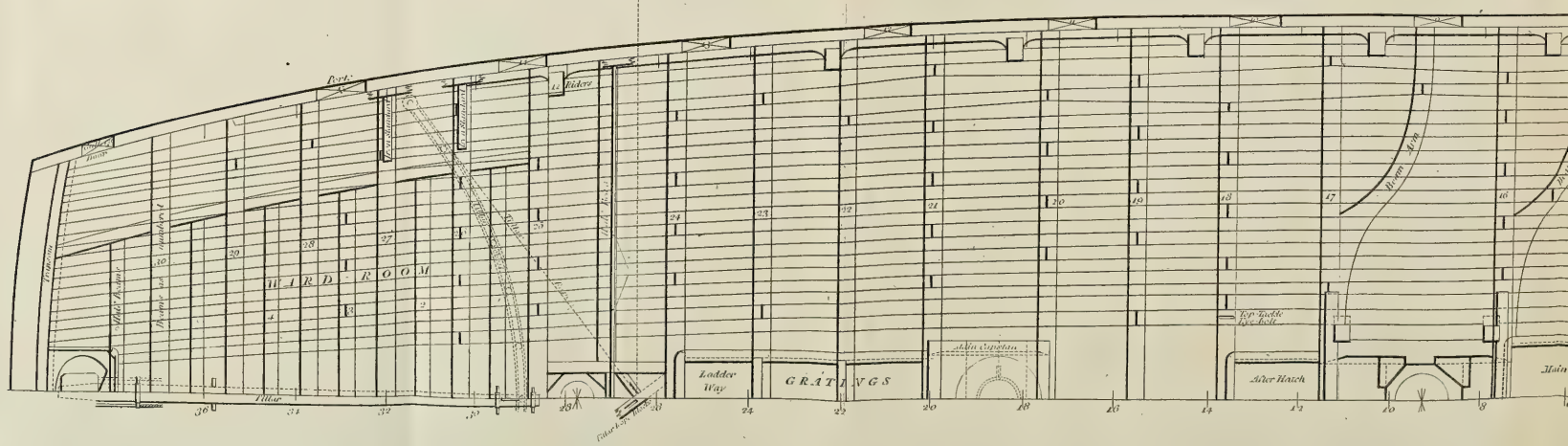

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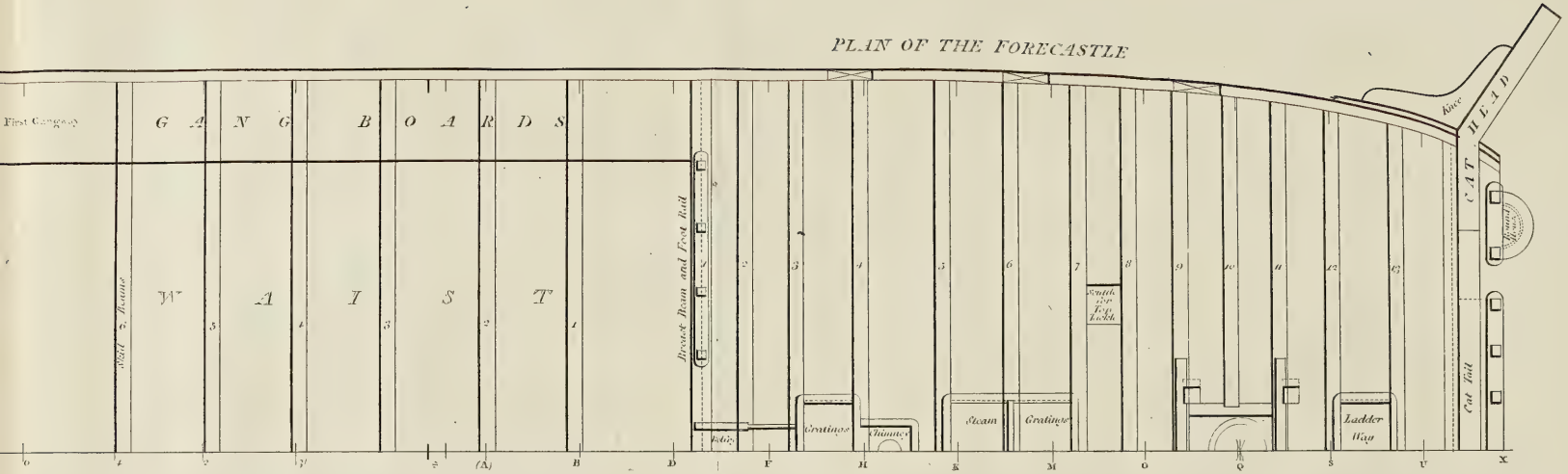
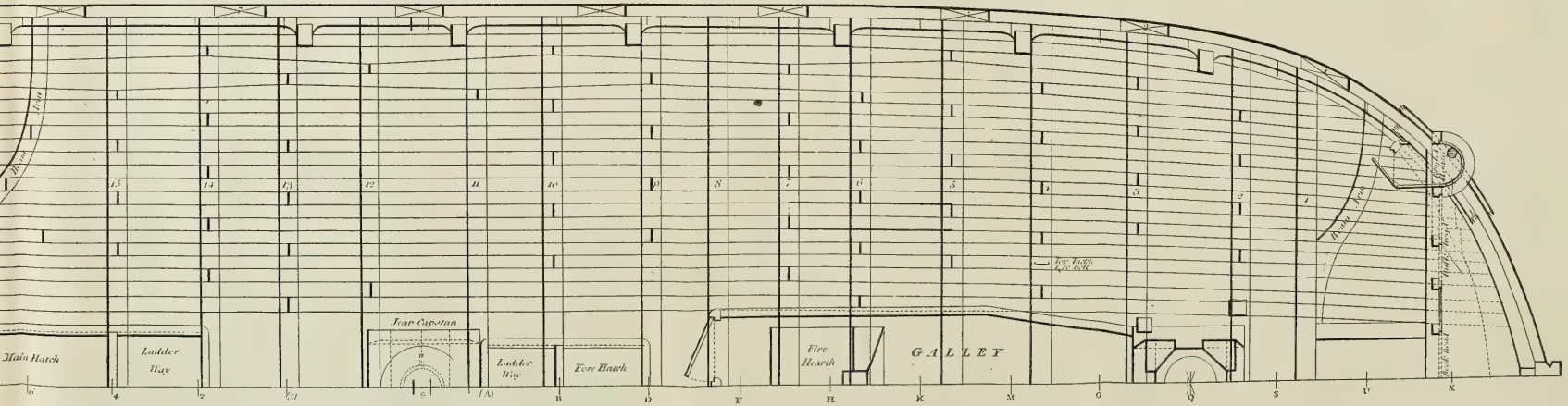
RCHITECTURE.

ISTLE AND UPPER-DECK, OF A 74 GUN SHIP.

PLAN OF THE FORECASTLE



HE UPPER DECK



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Pub.d by Longman Hurst Rees & Orme Paternoster Row.

NAVAL ARC

A SHIP O

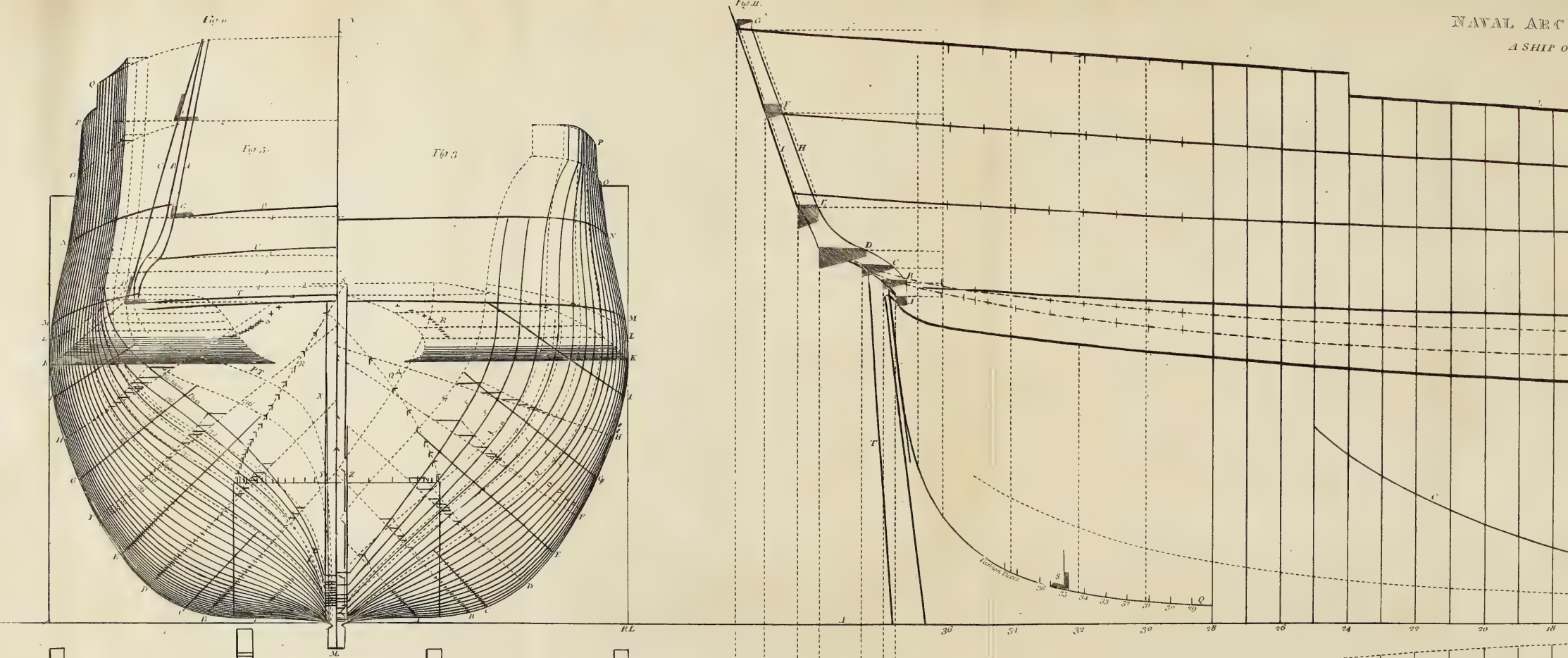
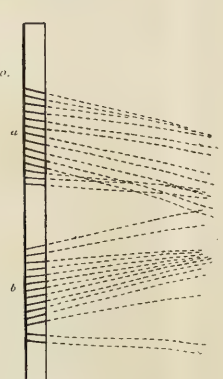


Fig. 8

Fig. 7.

Fig. 10.



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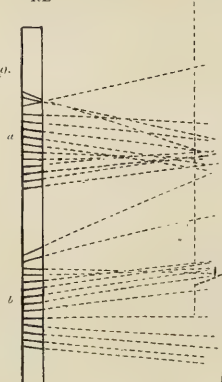

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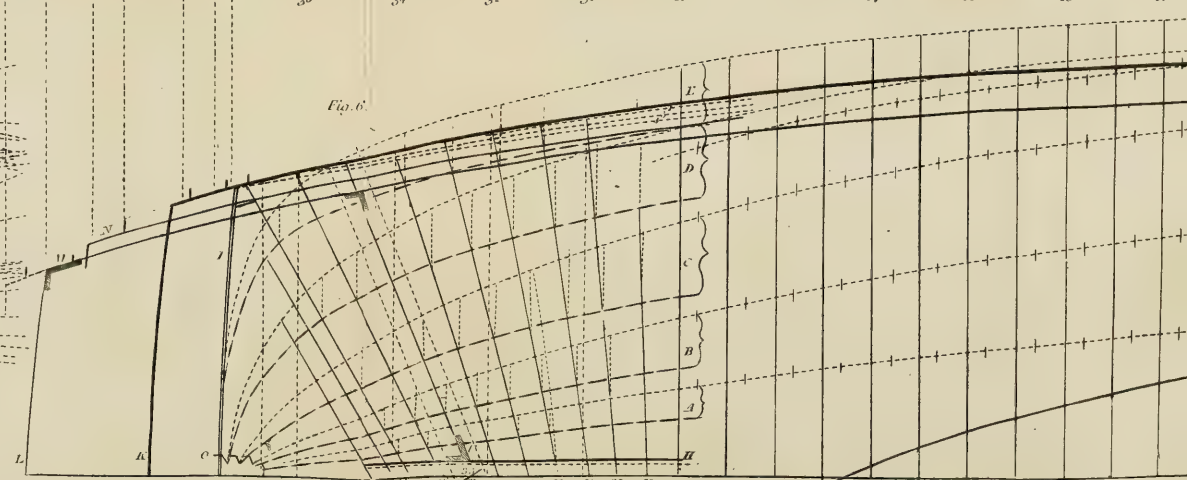

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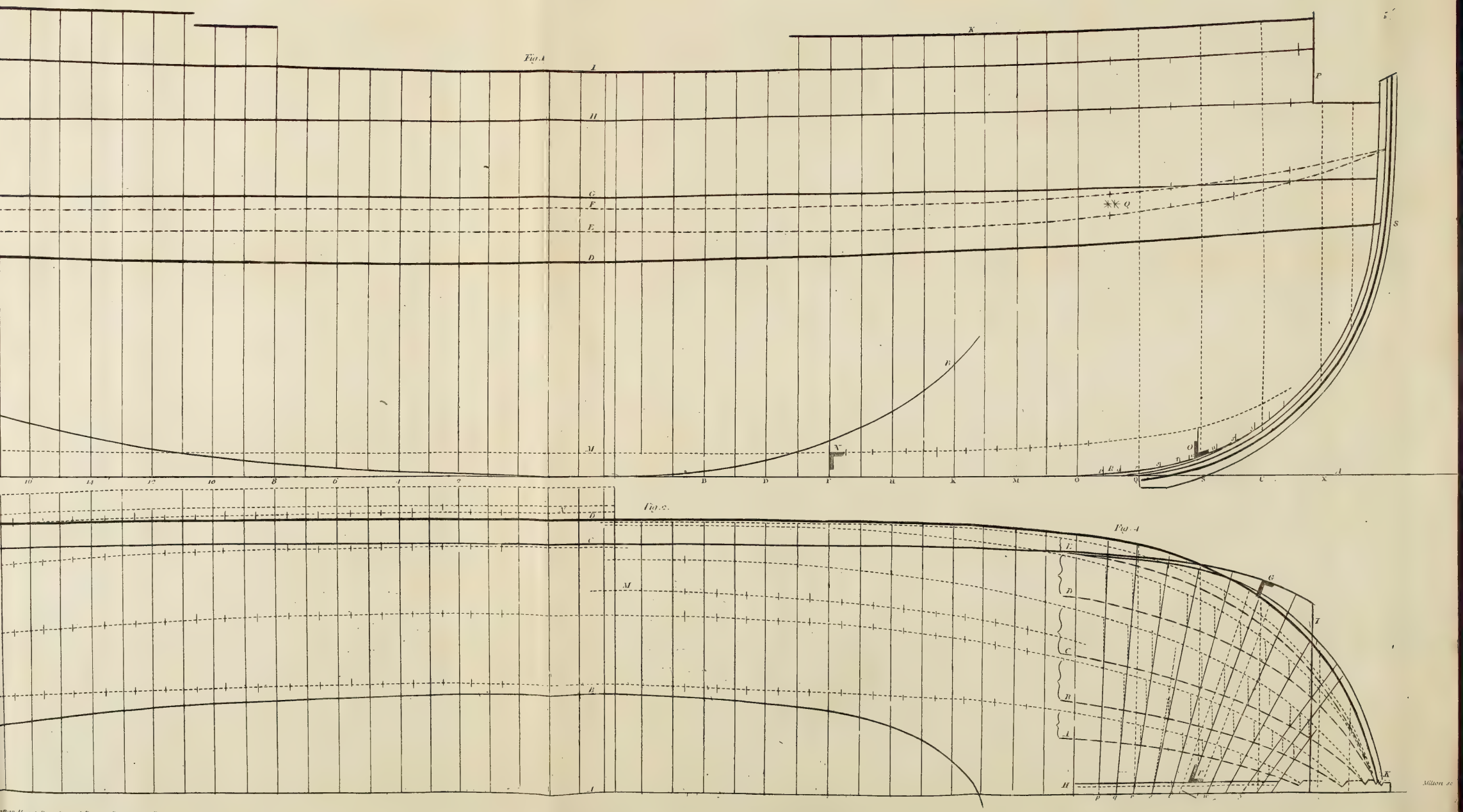

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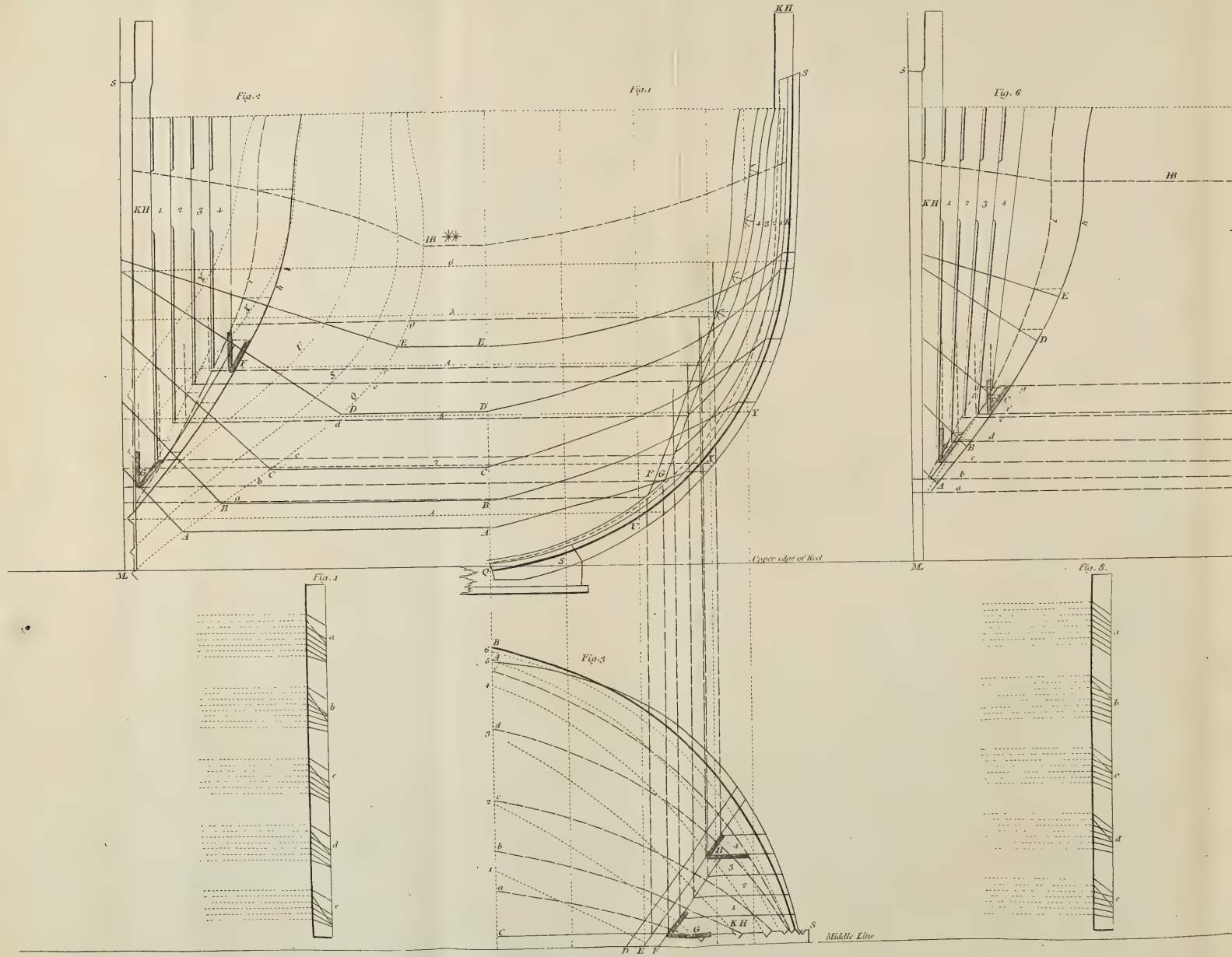
man Hurst Rees Orme & Brown. Paternoster Row.



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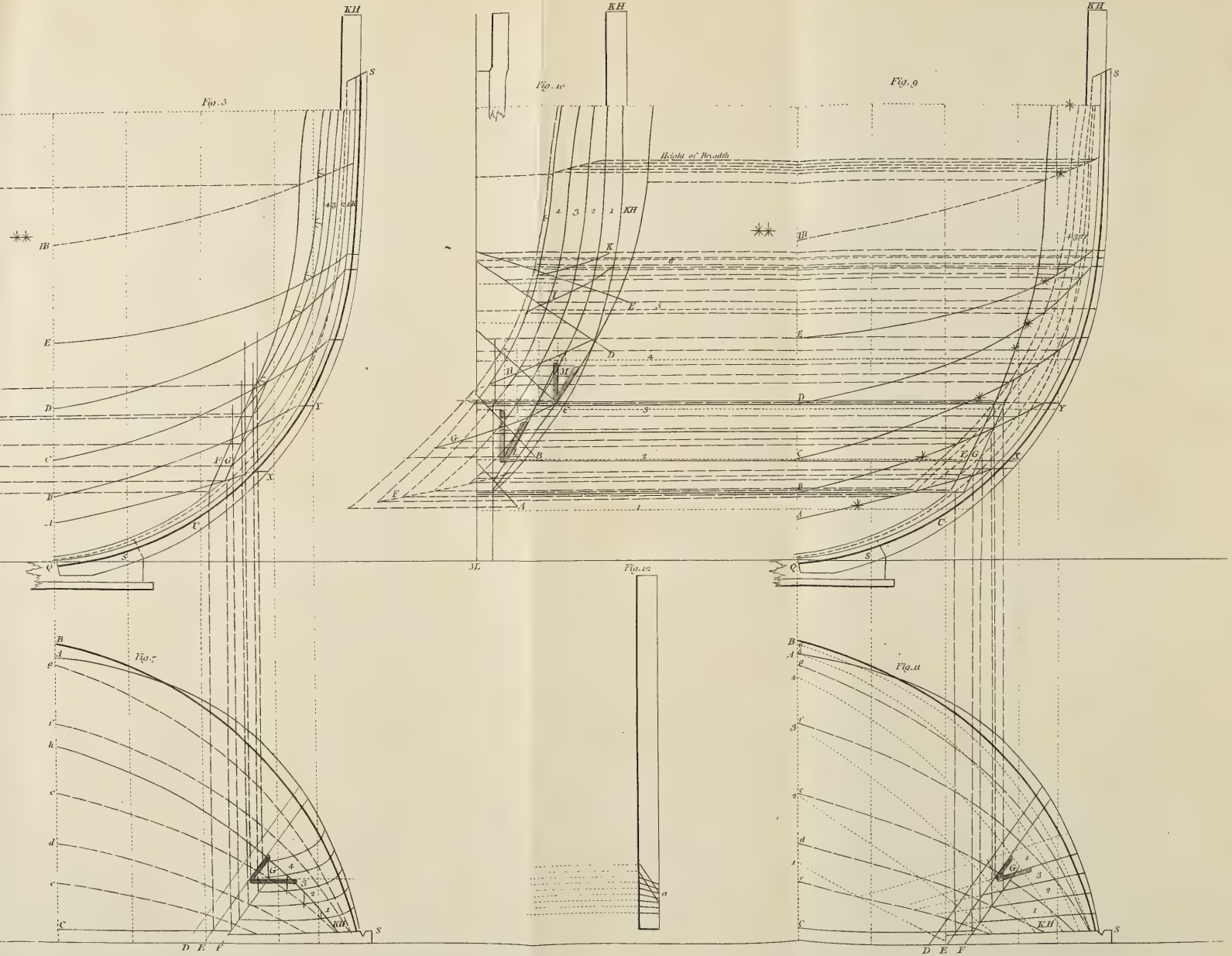
ITECTURE.

74 GUNS.



Hurst, Rees, Orme & Brown, Paternoster Row.

Milton sc.

A SHIP OF 74 G

Fig. 2

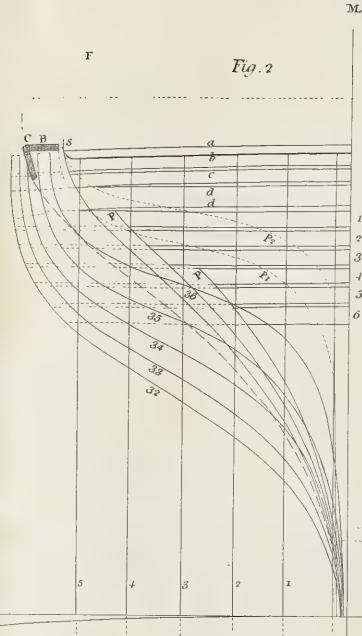


Fig. 1

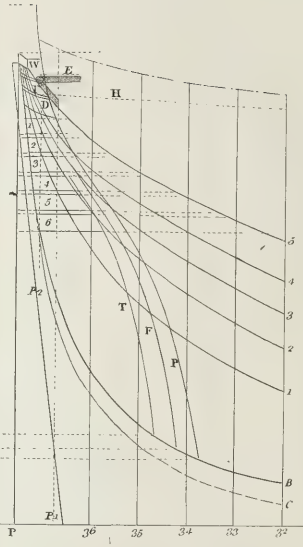
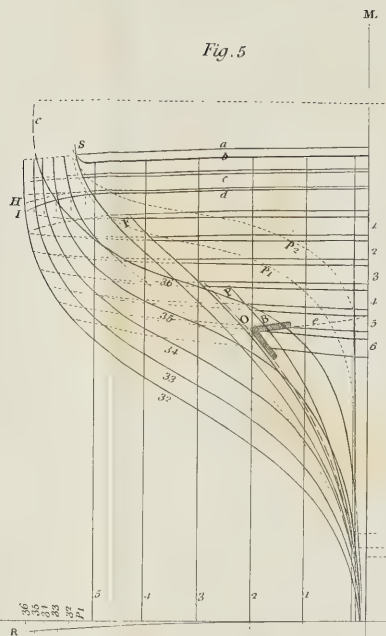


Fig. 5



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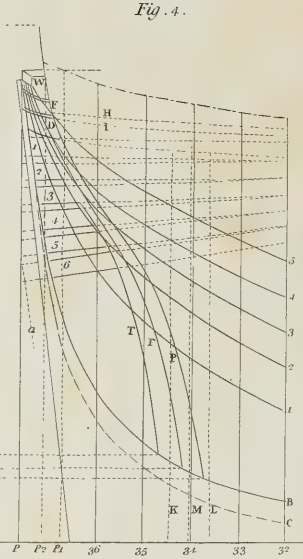

Fig. 3

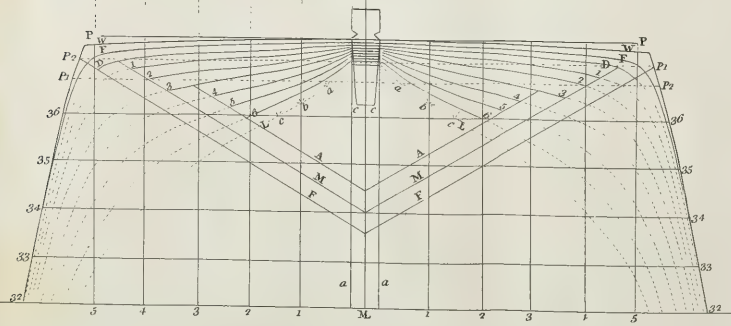

Fig. 6

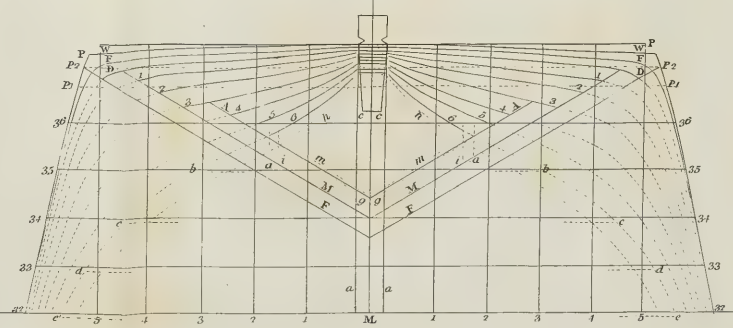

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Fig. 8.

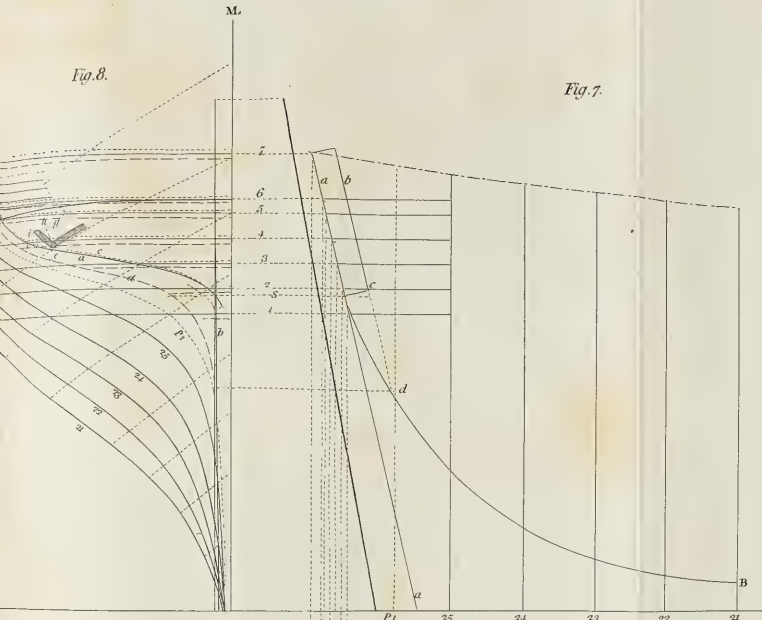


Fig. 7.

Fig. 11

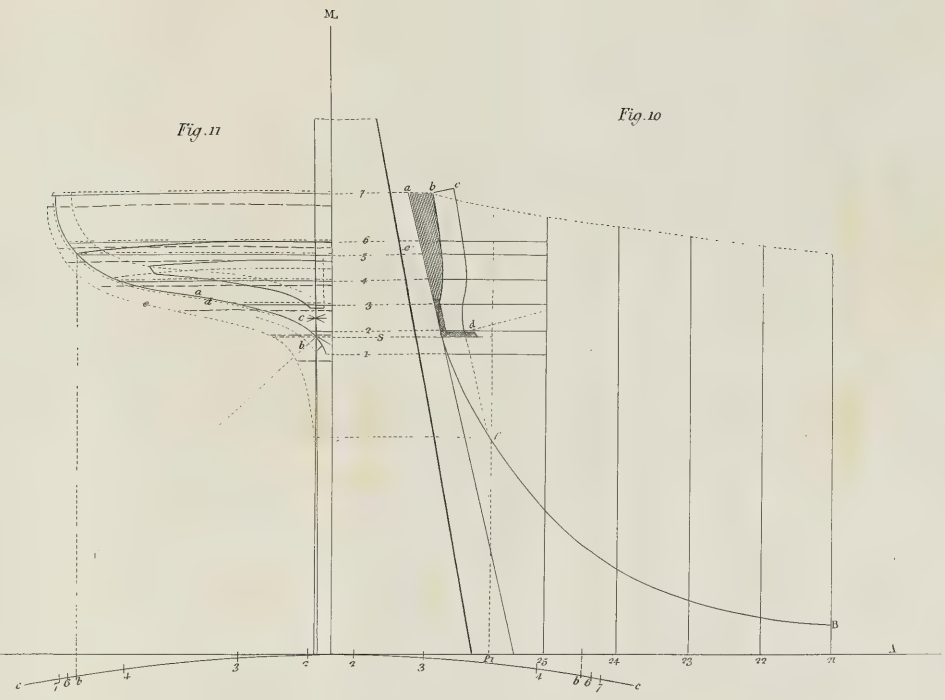
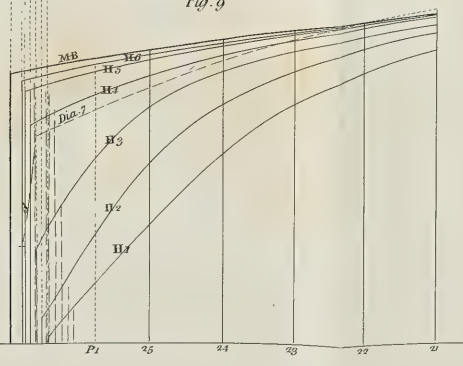


Fig. 10

Fig. 9



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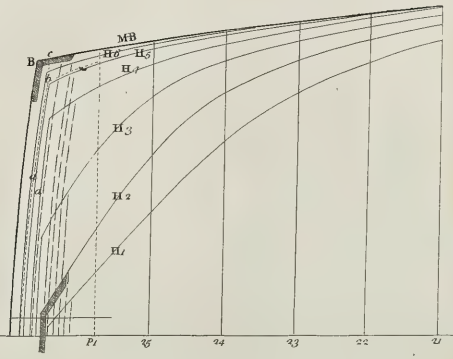

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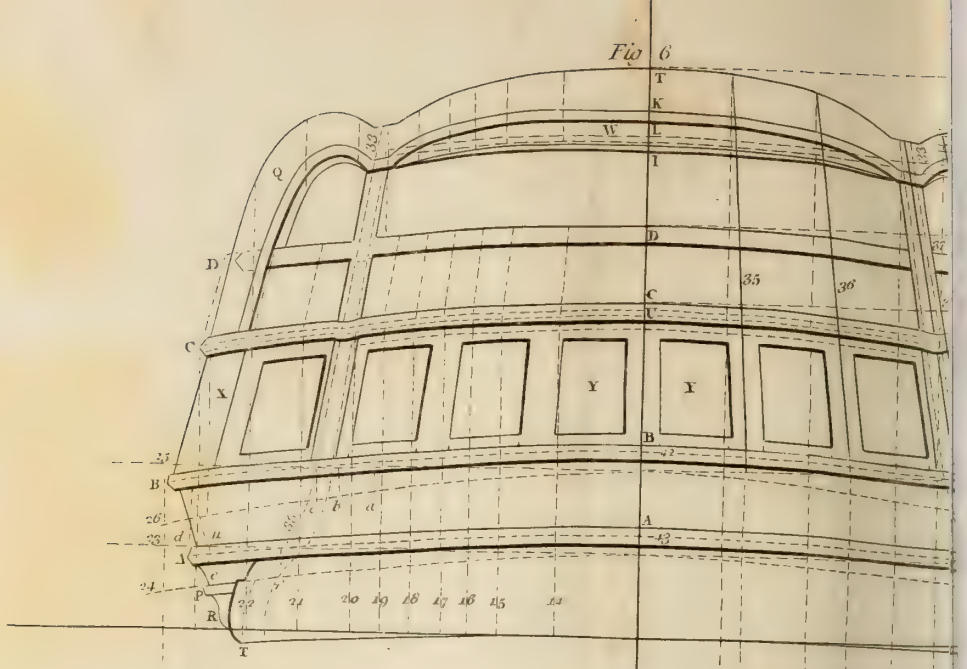
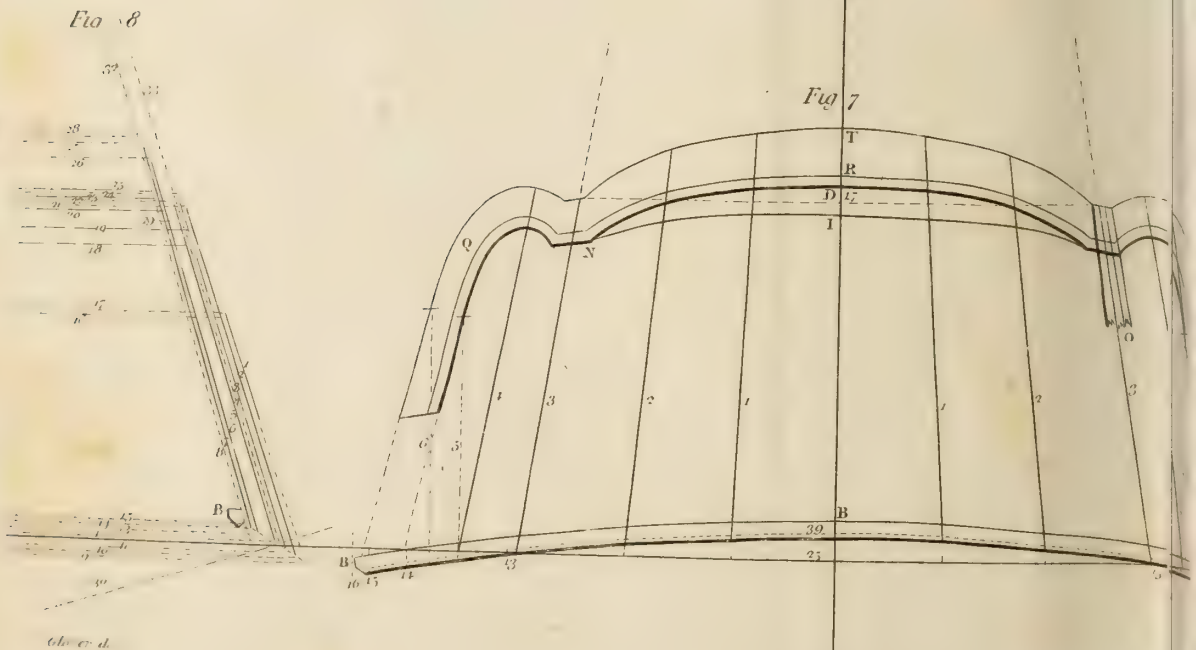
Milton sc

A
B



Middle Line



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NAVAL ARCHITECTURE.

A SHIP OF 74 GUNS.

PLATE X
Laying off D

Fig. 4

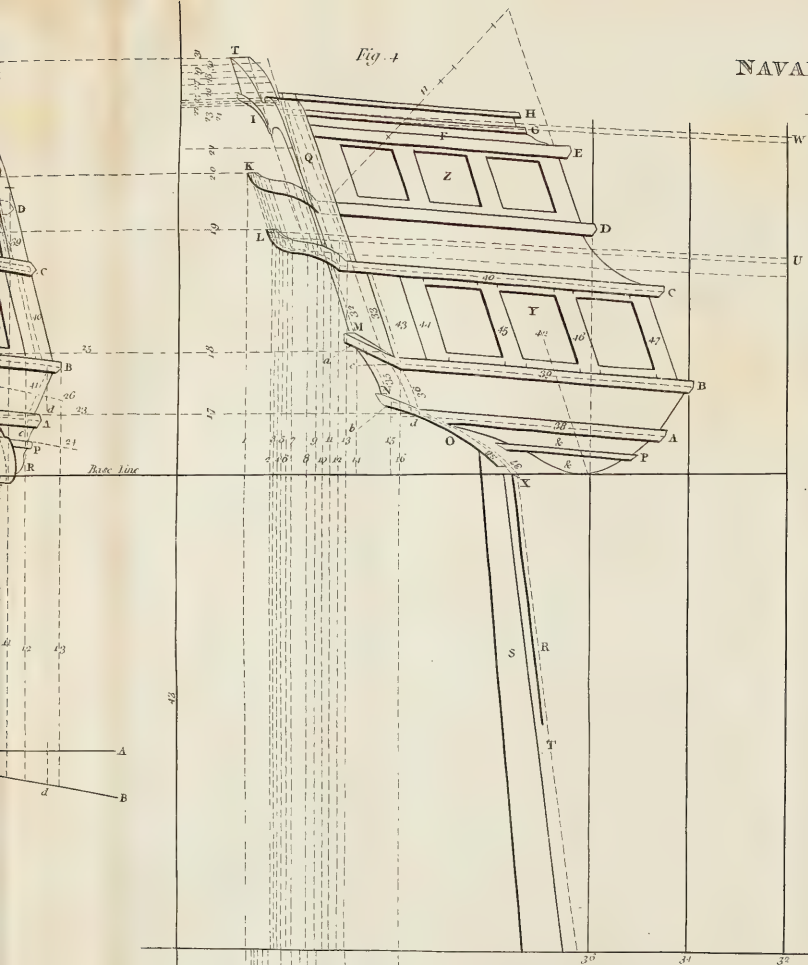


Fig. 1

Fig. 3

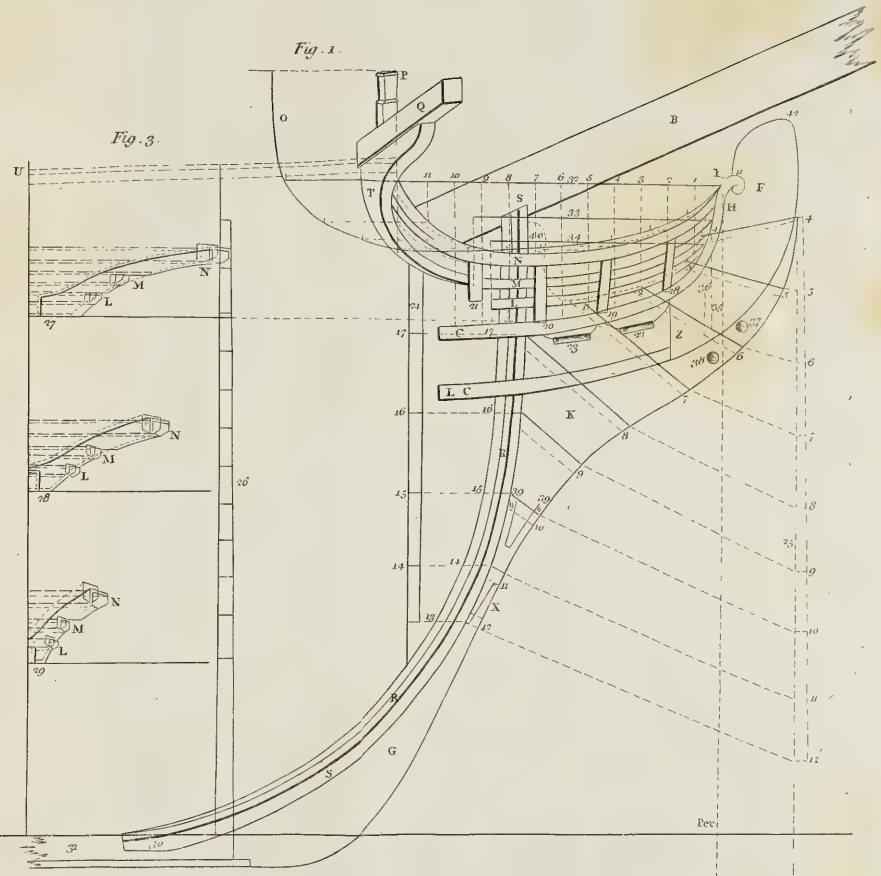


Fig. 5

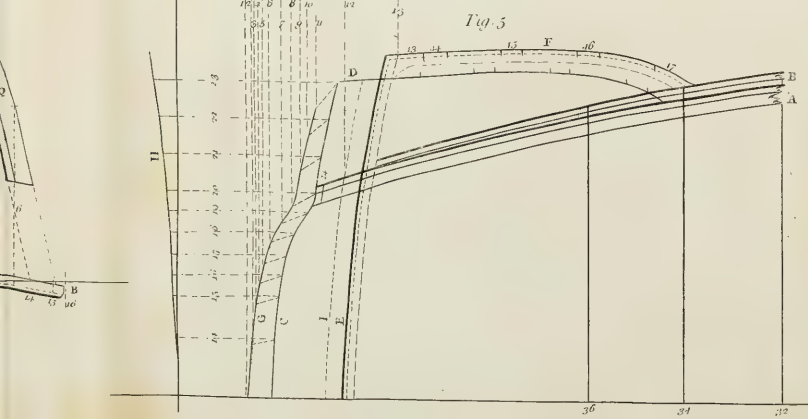
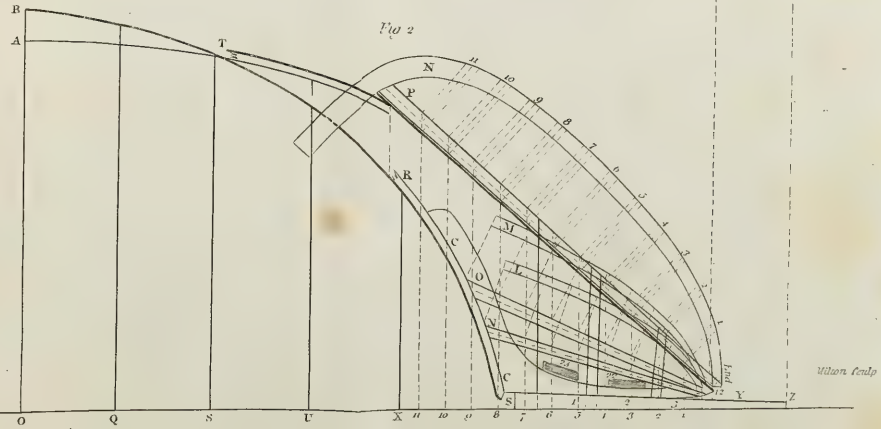
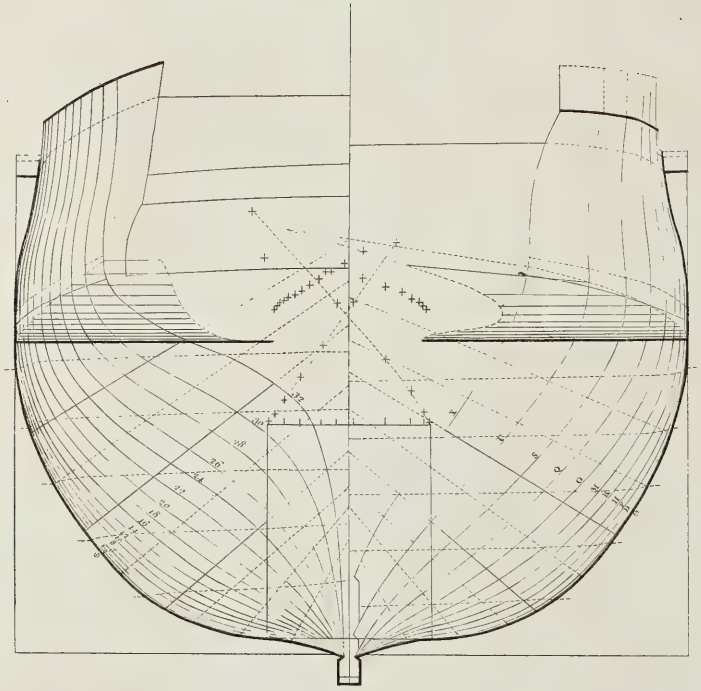
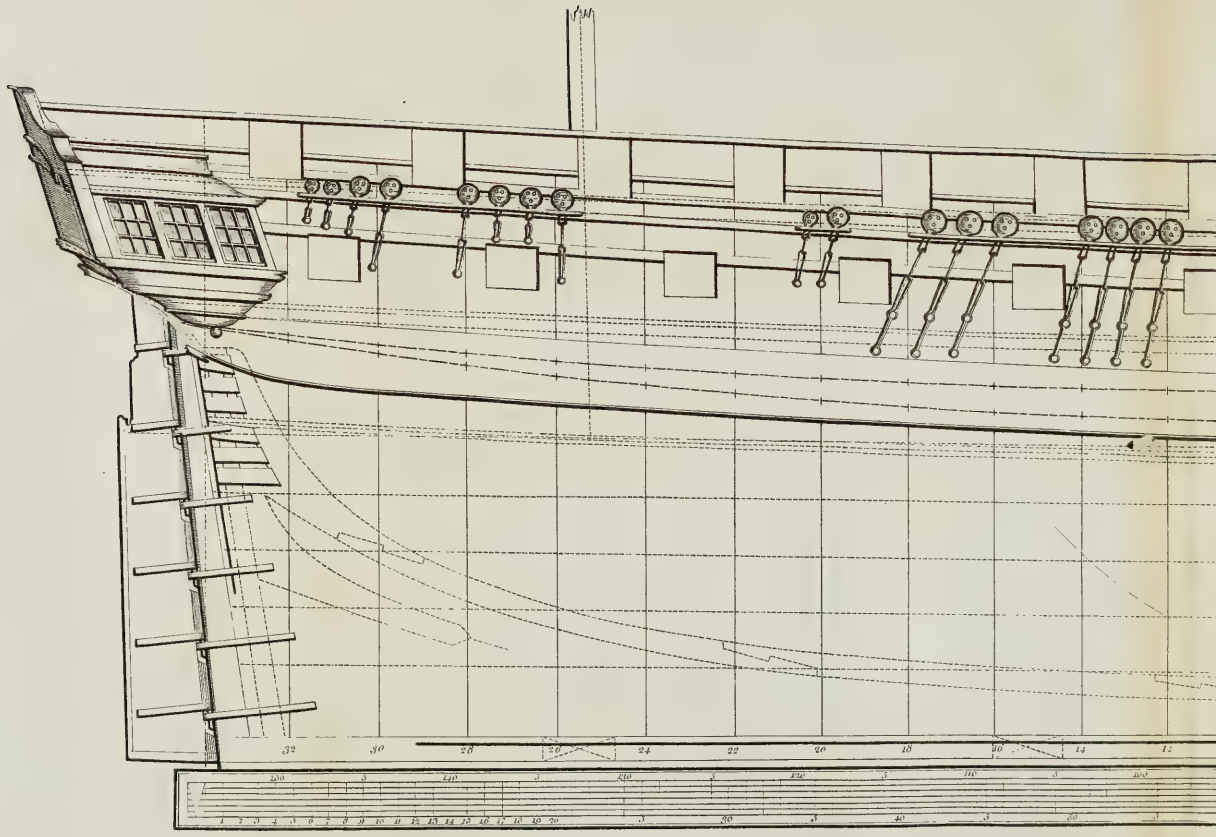
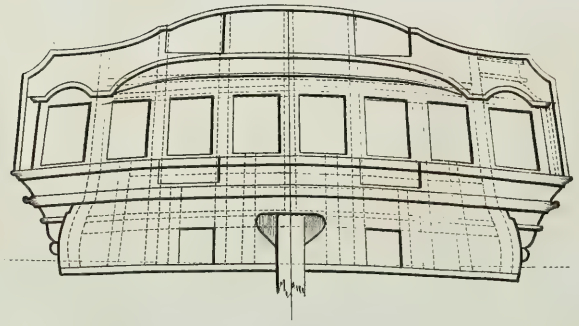


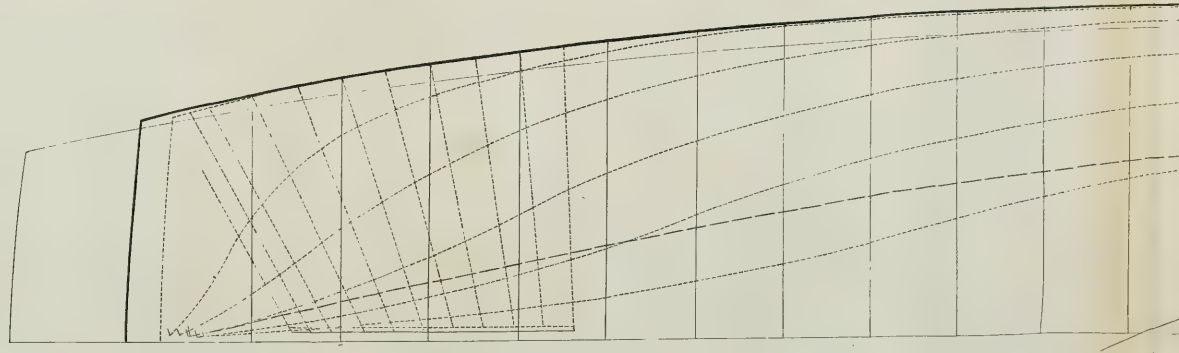
Fig 2











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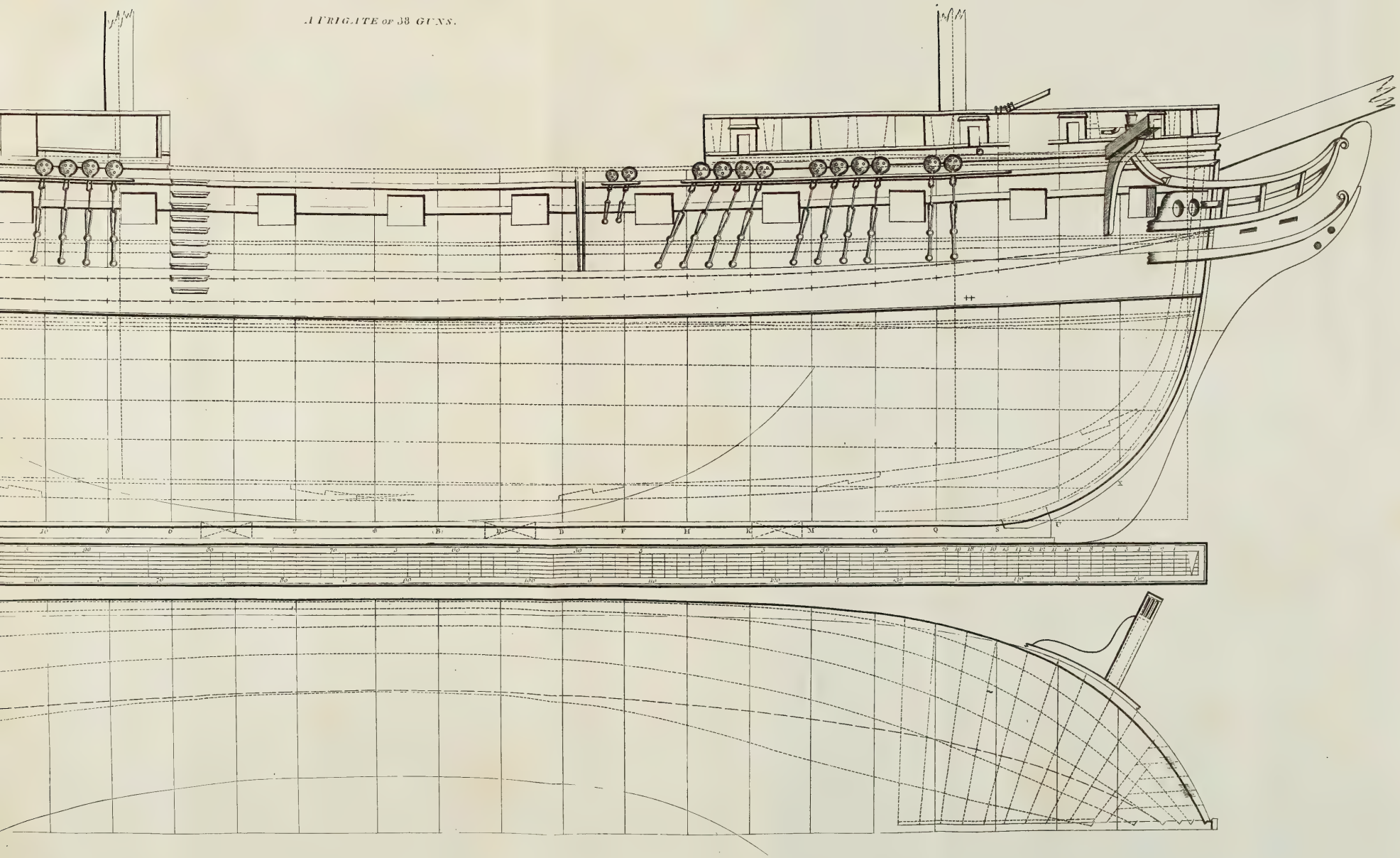
NAVAL ARCHITECTURE.

A FRIGATE OF 38 GUNS.

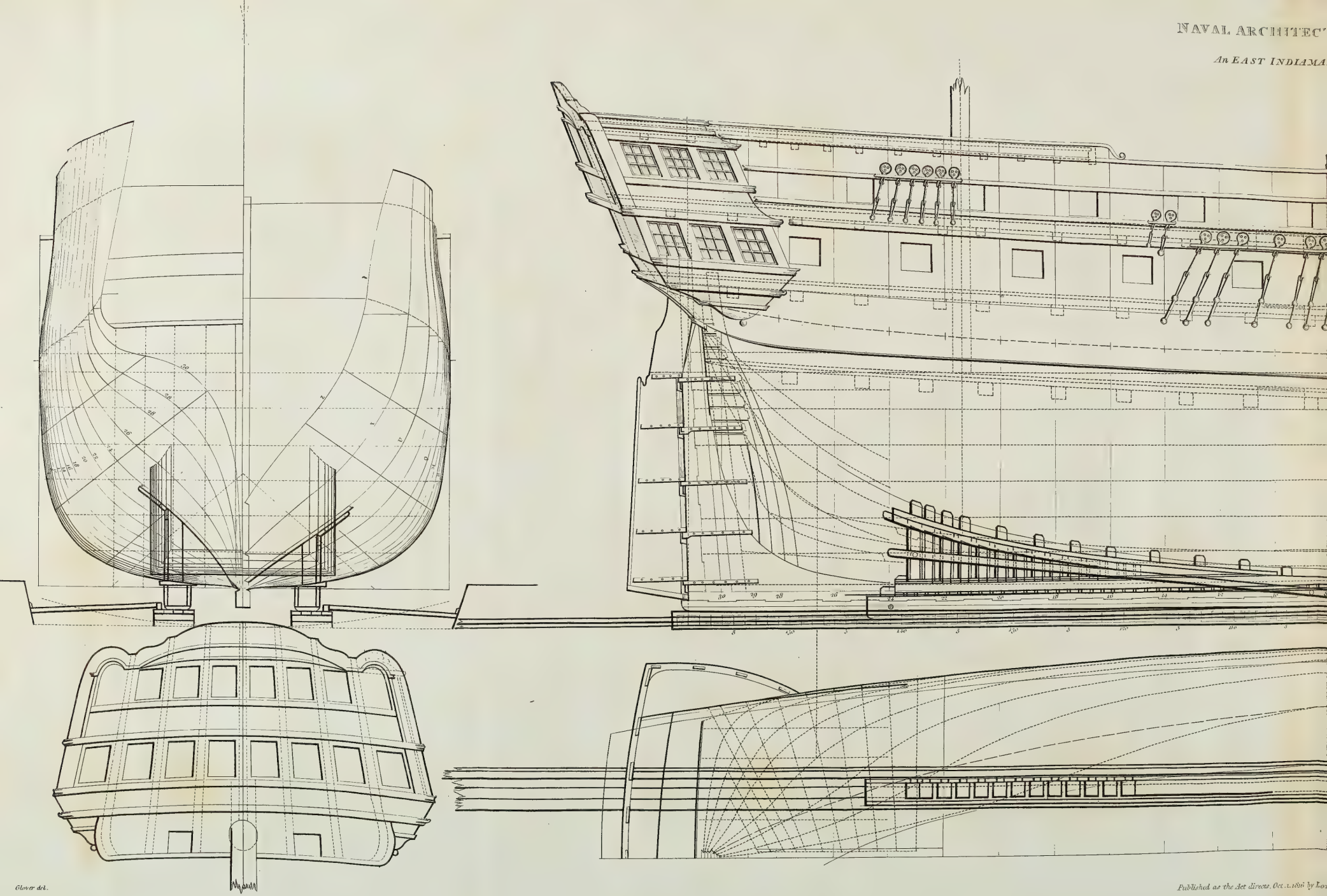


...n, Hurst, Rees, Orme & Brown, Paternoster Row.

Milton sculp.

NAVAL ARCHITECT

An EAST INDIAMA



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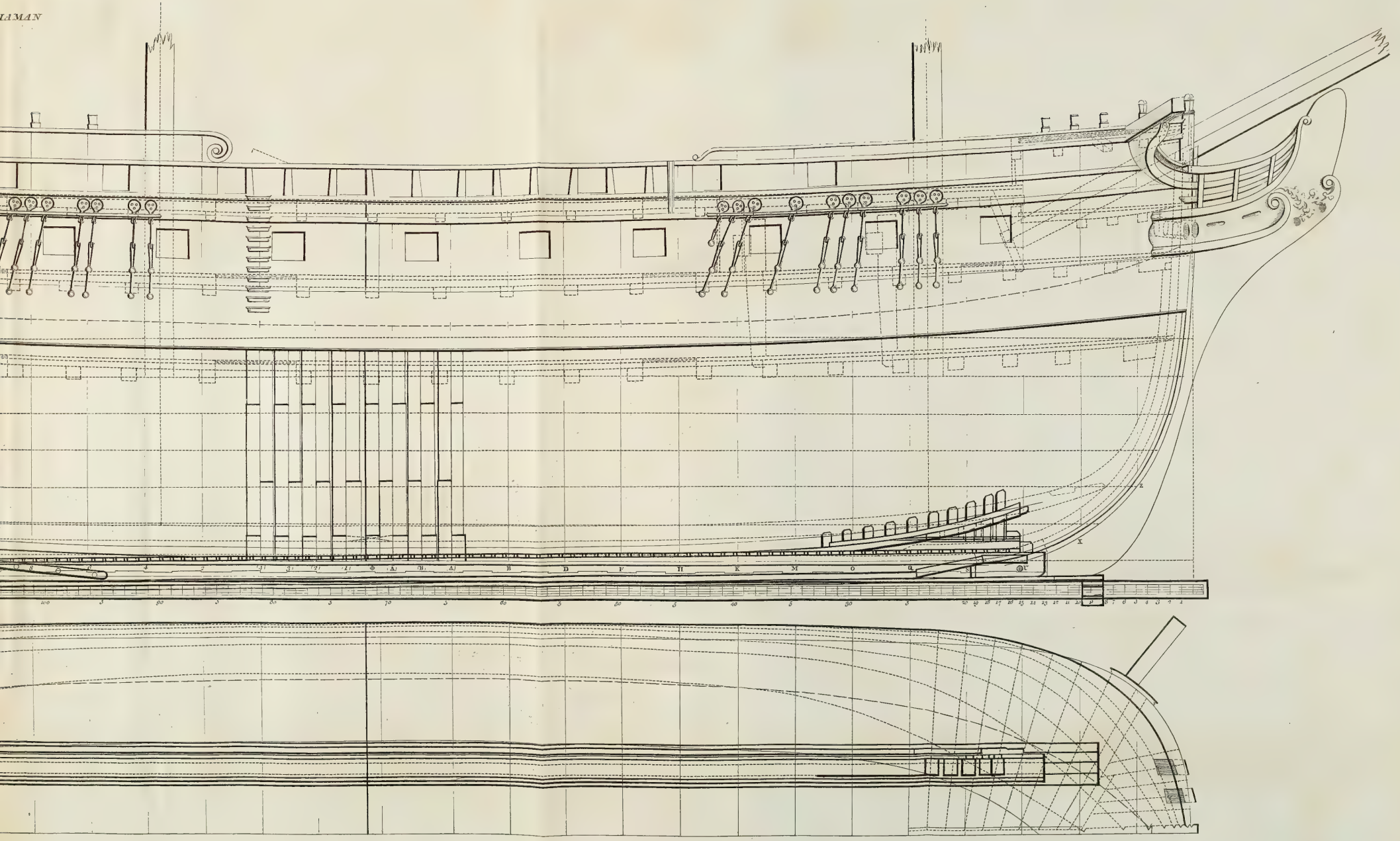

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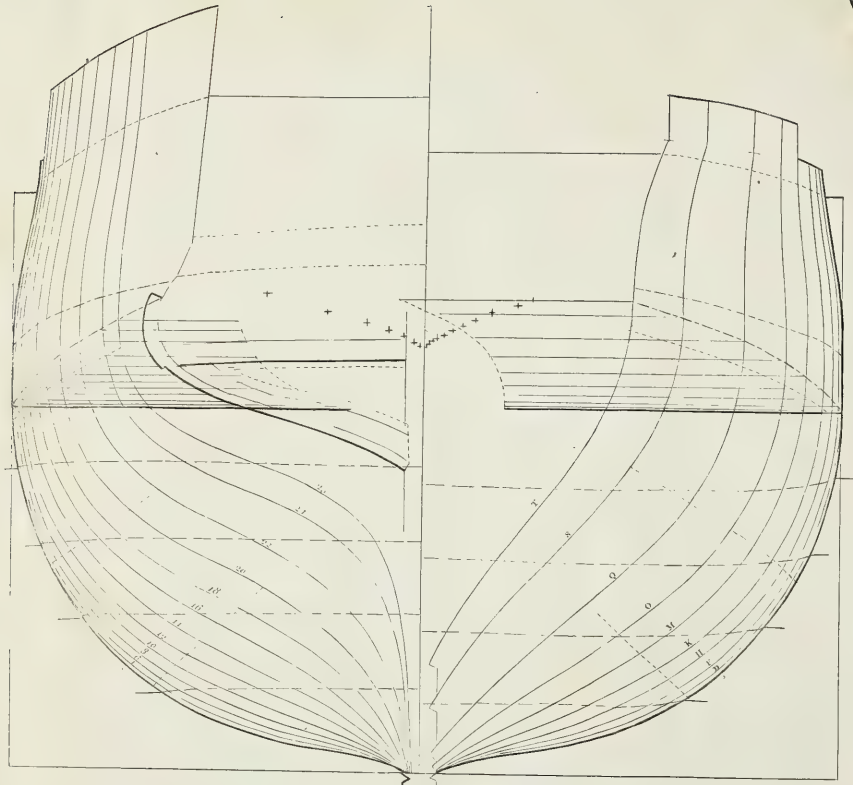
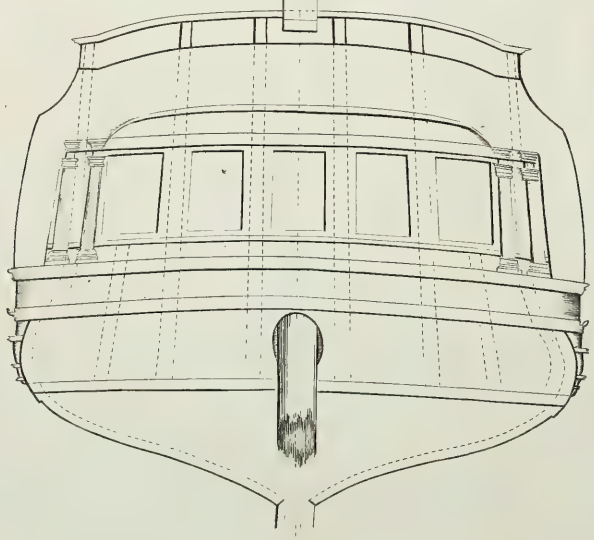
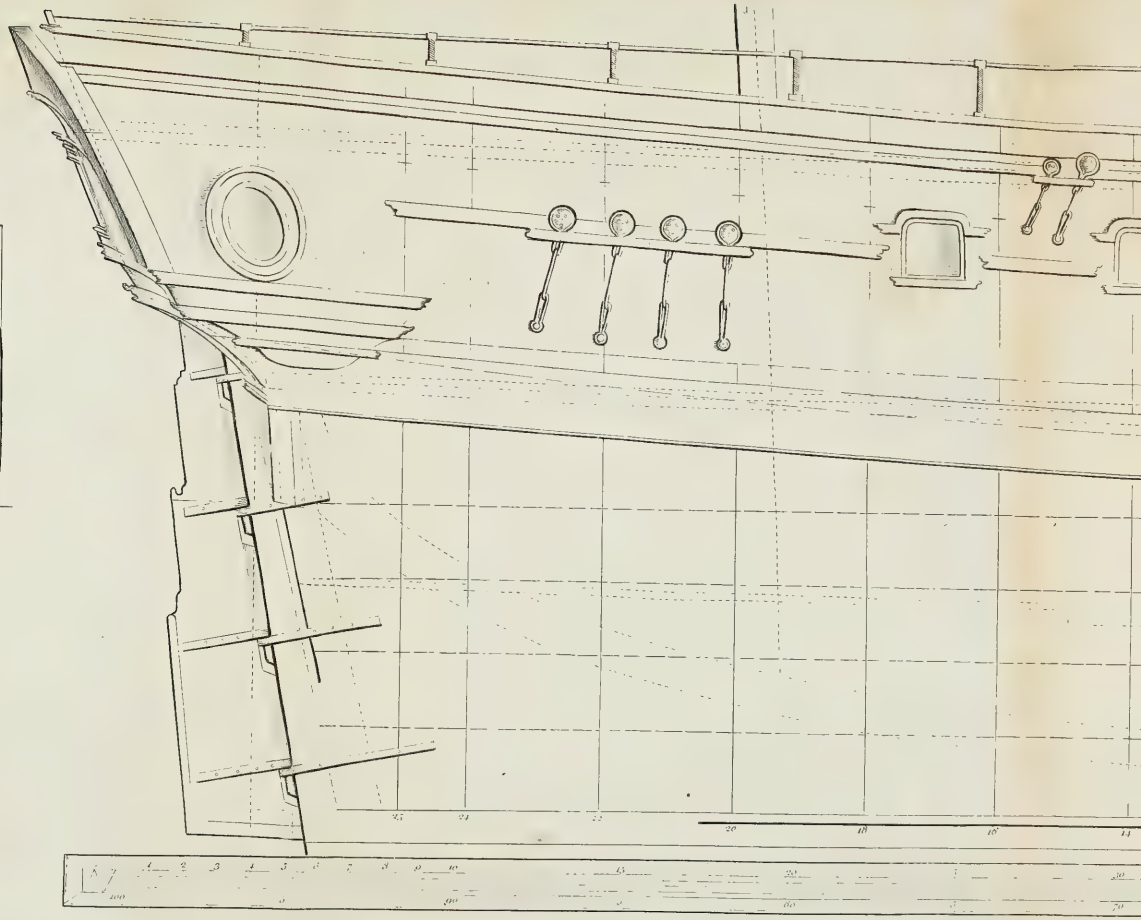
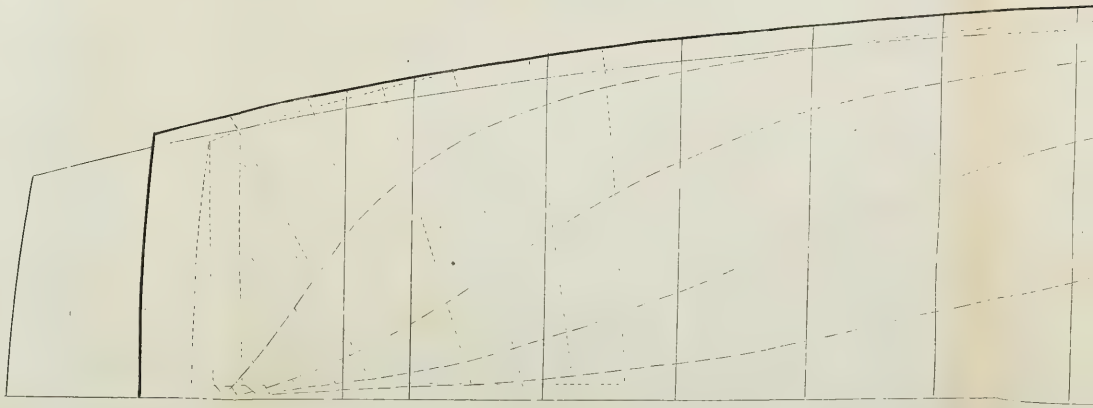








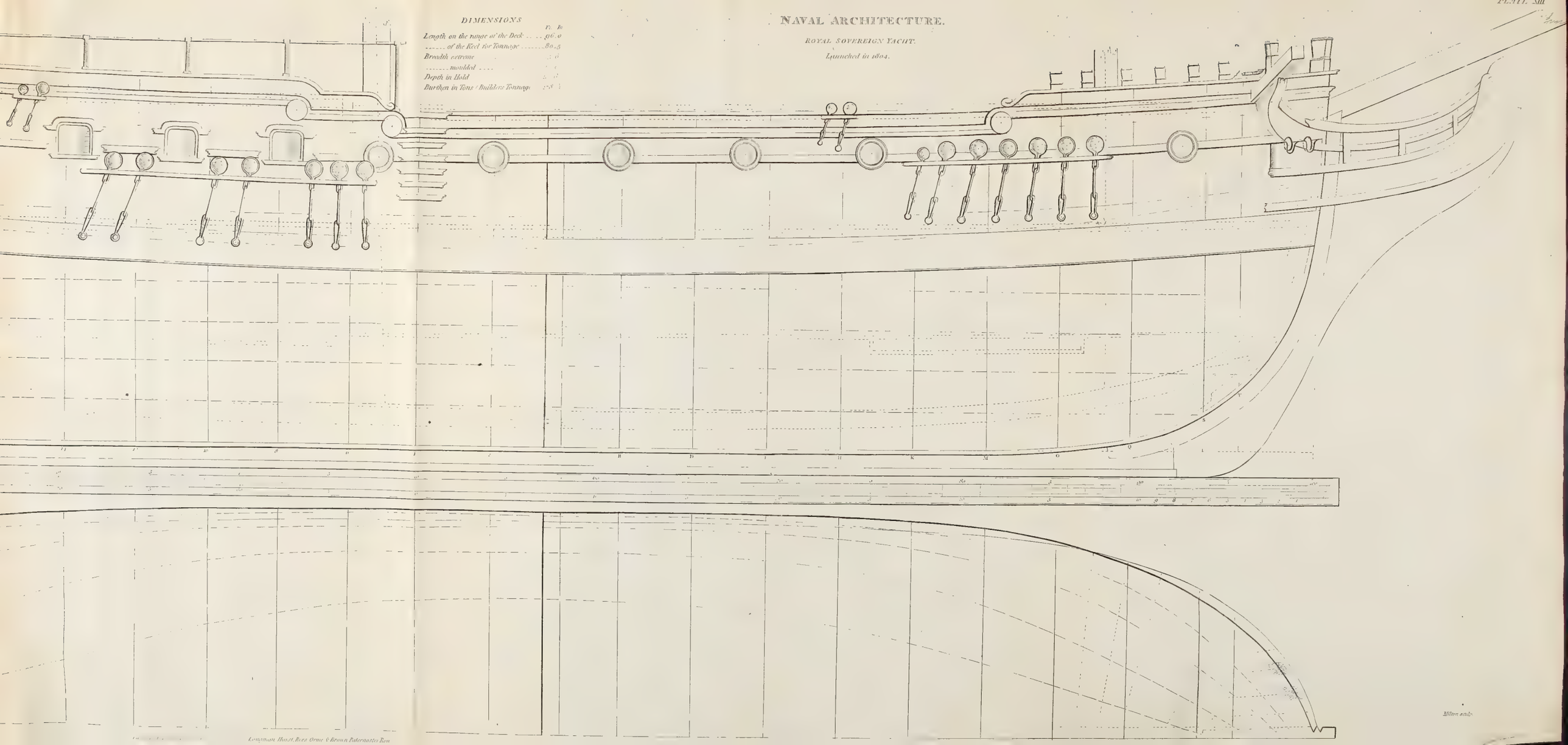
NAVAL ARCHITECTURE.

ROYAL SOVEREIGN YACHT.

Launched in 1804.

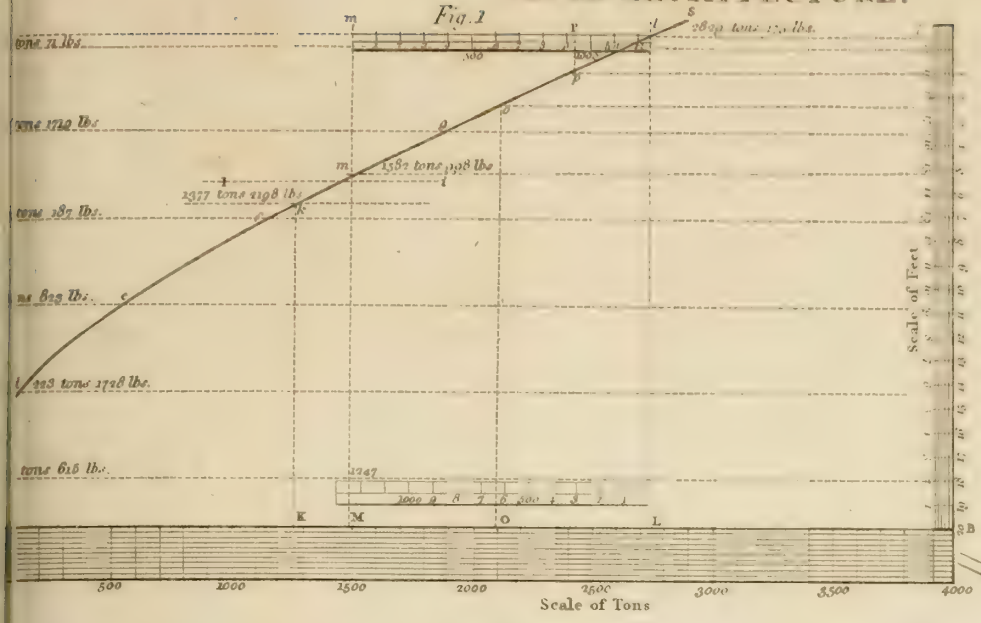
DIMENSIONS

	Ft.	In.
Length on the range of the Deck	90	0
——— of the Keel for Tonnage	80	5
Breadth extreme		0
——— moulded		
Depth in Hold		0
Burthen in Tons / Builders Tonnage	278	



Longman Hurst Rees Orme & Brown Paternoster Row

Fig. 1



Hill's Machine for drawing Bolts.
See Mechanics directions & Motion PLATE LXXII & LXXIII

Fig. 4

Fig. 5

Fig. 6

Fig. 3

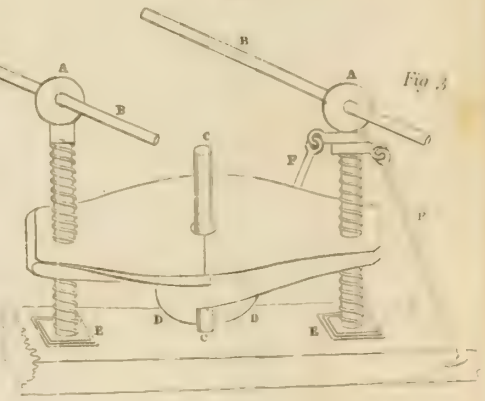


Fig. 2

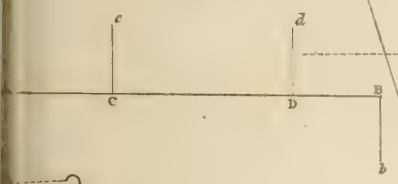
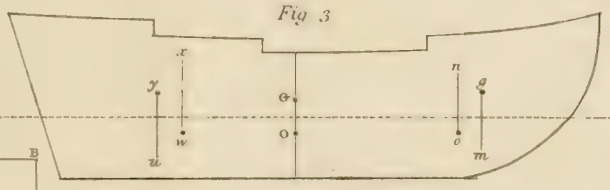


Fig. 3



WHOLE-MOULDING

Fig. 4

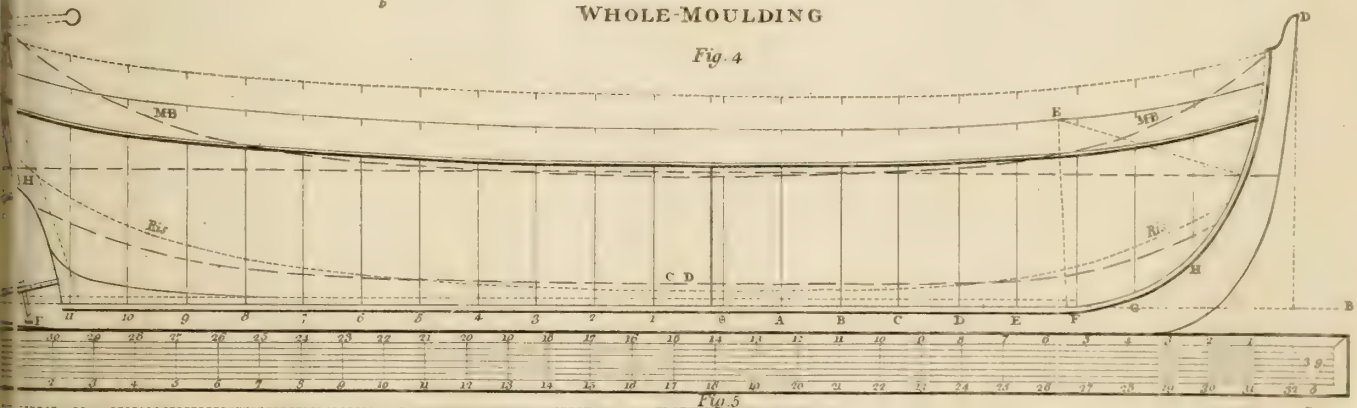


Fig. 5

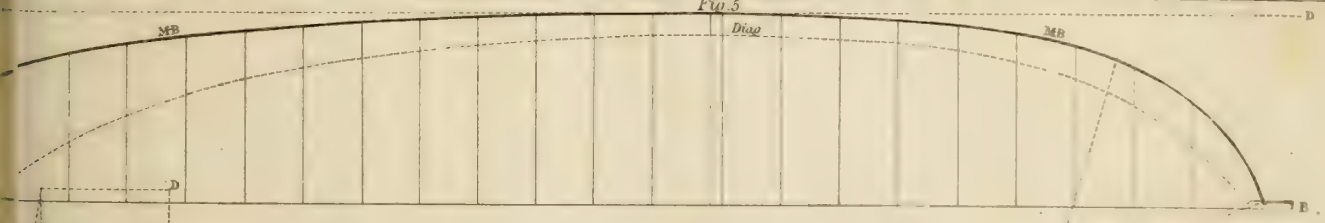


Fig. 6

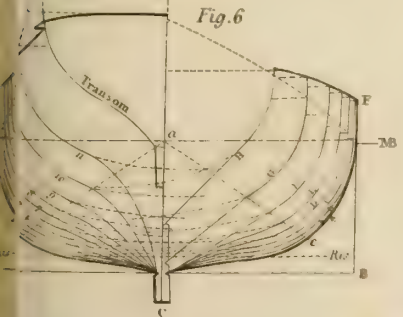


Fig. 7

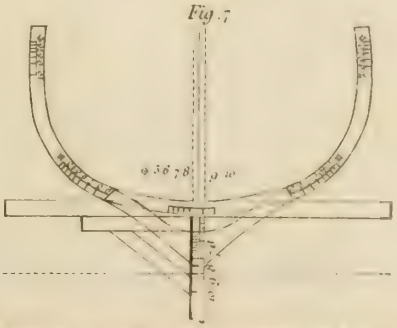
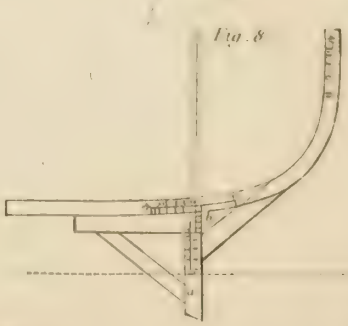


Fig. 8



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